Kine WEEKLY

Films Council Quota Report

—*See Page 3*

THE YEARLING

Watch for important MGM announcement!

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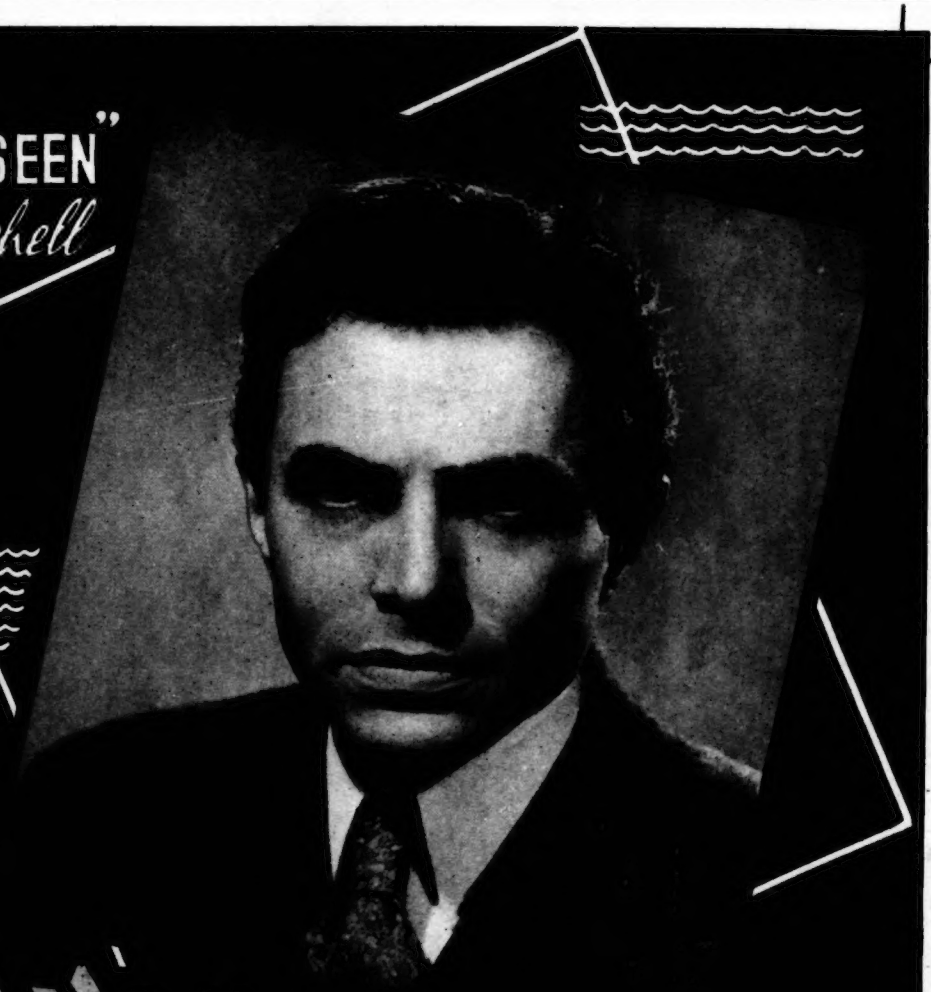
"THIS IS THE BEST PICTURE I HAVE EVER SEEN"
– Walter Winchell

JAMES MASON

IN

"THE MAN IN GREY"



PAMELA KELLINO
ESMA CANNON

SYLVIA COLERIDGE
SHEILA MORGAN

WILLIAM DEVLIN
JAMES HARCOURT

PETER COKE
"SHEPPIE"

Directed by Roy Kellino

TRADE SHOW: THURSDAY, MAY 15th, at 2.30. HAMMER THEATRE, WARDOUR ST.

Your safest bet is on
"THE HOMESTRETCH"
The Greatest Racing Drama Of All Time
20TH CENTURY-FOX

Kinematograph WEEKLY
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THE ROYAL HOME-COMING
is on
BRITISH MOVIETONE NEWS

HAMMER THEATRE, WARDOUR ST.
TRADE SHOW: THURSDAY, MAY 15th, at 2.30.

Films Council's New Films Act Recommendations

SEPARATE QUOTA FOR FIRST AND SECOND FEATURES

Korda Grading Plan Adopted—But Performances and Not Footage is to Count

LEGISLATION FLEXIBLE ACCORDING TO CIRCUMSTANCES

A "big theatre" quota for first-features to commence next year at 30 per cent.; different quotas for different grades of kinema, starting with top percentages in the West End and going down to small ones for independents; abolition of quota on most theatres taking less than £100 per week; official sanction for co-operative booking in the next Films Act; no renters' quota; and an appeal that the film Industry's present barring clause complications should be cleaned up. These are the chief points in the Films Council's recommendations on the Quota Act, which were recently submitted to Sir Stafford Cripps, and which are published this week by the Board of Trade.

The documents' conclusions are not altogether new. Many of its proposals were known in advance. For instance, it was general knowledge that it opposed renters' quota, and the C.E.A. has seen the Board of Trade protesting at this recommendation since it was first put forward privately.

The Council's quota committee, which submitted the report, consists of seven men, of whom E. J. Hinge and C. P. Metcalfe represent the exhibitor interests. Hinge and Metcalfe dissented from many of the proposals.

Here are the chief points made in the report.

The Council recommends that separate quotas should be established for first features and supporting programmes, first-feature quota to be judged in terms of programme-running time, and supporting programme quota to be fixed in footage.

Four Grades of Kinemas

The committee has followed the lines of Sir Alex. Korda's private memorandum to the Board of Trade in advocating different quota grades for kinemas—the top grade being circuit houses and West End pre-release theatres. Second grade consists of independent circuit theatres with a minimum of £4,000 average of combined takings per week, exclusive of tax.

The third grade consists of independent kinemas located where there are not more than two theatres within two miles' radius.

The fourth category consists of the remaining houses, many of whom would be exempt if taking less than £100 per week. Such theatres would only be exempt if not attached to circuits in the third category.

The Films Council approves of the recent innovation whereby the circuits will book independent British pictures, and wants to see this embodied in the next Quota Act. It also wants quota to be based on a 26-week period rather than yearly, and it wants legislation to be flexible, with the Board of Trade fixing quotas according to circumstances.

The Council has turned down renters' quota, although its exhibitor members have protested at the decision. It describes bars as obsolete

(*Continued on page* 32)

"Duel in the Sun"

The KINE. learns that "Duel in the Sun" is likely to open at the Carlton Theatre for an extended run at the end of May.

Sir Alex. Korda is understood to have offered to distribute the film, and has proposed that S.R.O. takes his films to the U.S.

U.A. Delay

Annual meeting of United Artists is unlikely to be held before June owing to the delay in appointing a successor to Edward C. Raftery.

Arthur Kelly, Chaplin's representative, will not join the company until the new head moves in.

Sir Henry Answers His Critics

SIR HENRY FRENCH, Director General of the British Film Producers' Association, had this to say to the KINE. when his attention was drawn to the criticisms which had been raised at the producers' advertising campaign to popularise British pictures. Critics have alleged that one of the advertisements is anti-American:—

"These advertisements are part of a carefully planned campaign, whose results will be studied at every stage, when general reaction to them will be examined," he said.

"The campaign is now entering a new phase, and the advertisements to which you refer will not appear in it. Our object is to familiarise the public with our ideals and our quota proposals."

Sir Henry would not admit that the advertisements were being modified as a result of any criticisms.

(SEE PAGE 6.)

Re-grading Hold-Up

The C.E.A. and N.A.T.K.E. re-grading talks, resumed on Monday, have been held up for six weeks. The KINE. understands that the exhibitors feel unable to carry on discussions until the complete printed National Agreement, together with branch schedules, is available. The next stage will be to provide the General Council with an interim report so that branches may be consulted in the general policy of discussions.

EASTBOURNE CONFERENCE PROGRAMME

A GOLF tournament, three receptions and Trade shows, a civic reception by the mayor, and organised tours of the local country are included in the C.E.A. annual conference programme which opens at the Grand Hotel, Eastbourne, for three days on Monday, June 9.

But it will not be all play and no work: the Legal, Finance and Parliamentary and the General Purposes committees are to meet on Tuesday and the General Council will be in session, after a formal opening ceremony by the Mayor in the Town Council Chambers, on the Wednesday morning.

Here is a list of engagements:—

Monday, June 9: Golf tournament on the Eastbourne Club course. Application forms from F. J. Brown at C.E.A. headquarters. 8.15: British Lion is to Trade show London Films' "A Man About the House" in the Luxor (A.B.C.). This will be followed by a reception and dance at the Grand Hotel.

Tuesday, June 10: Coach tour (cost, £1 1s.), leaving the hotel at 10 o'clock. Committee meetings at 10.30 and 2.45. 8.0. G.F.D. to Trade show "Dear Murderer" (Gainsborough) at the Picturedrome, with dance at the Grand.

Wednesday, June 11: General Council at 9.50 in the Town Hall. 1.0: Luncheon at the Grand Hotel, provided by Langford and Co. 9.0: Civic reception at the Winter Garden. 9.30: Paramount reception in the Indian Pavilion, followed by a Trade show of "Dancing With Crime" at the Picturedrome at 11 o'clock.

C.E.A. and Quota

The C.E.A. held a private meeting on Tuesday afternoon to discuss its next move in the complicated quota controversy. It is to meet Board of Trade executives after the General Council meeting on Wednesday of this week.

U.S. Audiences

Film patronage in the United States has grown three times in proportion to the population during the past 20 years, according to Howard Dietz, vice-president of M-G-M.

"It remains our job," he said, "to continue to make more converts to film theatres."

He concluded by stating that in the autumn the company's own British studios at Elstree will begin the first of three pictures planned there. "The Secret Garden," "Young Bess" and "Romance of Henry Menafee."

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THE B.F.P.A. GETS HECKLED

QUESTIONED in New York about the delicate affairs of international filmdom, Arthur Rank has been nothing if not forthright. He said: "We will go on booking American films while we have dollars to pay for them."

These words are sound sense.

In London, advertising to a vast audience of film fans through the national Press, the British Film Producers' Association, of which Arthur Rank is President, has gone on record urging filmgoers to patronise British films, and, in the case of one advertisement, has added the subtle rider that such patronage saves dollars.

The suggestion behind the slogan, it might be argued, is that it is politically and economically desirable to remember dollars when shopping for films.

Some critics argue that it was quite unnecessary for the B.F.P.A. to go to this conclusion, and that while constructive advertising praising the virtues of one nation's product is quite normal and praiseworthy, it ill became the producers to introduce an inflammatory note by referring to dollars. The argument of these critics is that such a slogan is calculated not just to build British films, but to take the non-constructive line of merely disparaging American.

It appears, judging by the words of Sir Henry French, that the advertisement which has been criticised is not likely to be repeated as the carefully planned campaign advances through its next stages.

Sir Henry was careful not to admit that any modification had been made as the result of criticism, and it would not be proper to draw this conclusion. The outsider, however, is entitled to think that the producers were ill-advised in this particular angle—and hope that they will not repeat it.

IT certainly is a busy week. First of all, the C.E.A. delegates are up in Town for the General Council. I write before the event, but it seems as though the numbers will be rather thinner than usual this month.

From all sides I hear that hotel accommodation in London is next to impossible to obtain this week owing to the British Industries Fair, and one or two distant delegates who planned the trip had to give it up at the last minute.

In addition to the General Council, of course, there was Monday's meeting with Tom O'Brien and his N.A.T.K.E. men, on the question of grading.

ON the following day the C.E.A. met privately to discuss the latest developments in the quota situation, and its officers were due to see the Board of Trade in the middle of the week.

Later, the B.F.P.A., which is in hot water with some critics over its advertising campaign for British films, has a date with N.A.T.K.E. over studio employee problems.

Over and above all this, there is the Films Council quota report which has been released by the Board of Trade, and Arthur Rank's Press conference in New York.

Rank's story was given a very big play by the national Press.

PLENTY of good stuff emerged from the conference, but our Fleet Street friends are a little behind the times in giving such mammoth headlines to Rank's plans to build 50 theatres throughout the U.S. in association with Universal International.

Turning through the KINE. files I find that we were first nibbling at this story on August 1, 1946.

Last August it was known that Universal was planning to build up a chain of shop-window kinemas in 30 key cities, and just before Christmas John O'Connor was appointed executive in charge of the Rank Universal theatre chain plans.

However, it is a good story and even the B.B.C. gave it vast publicity on the air. Good luck to it.

"TELEVISION" is the word that is being bandied around New York tied up with Arthur Rank's visit.

I have received some extremely optimistic cables from correspondents there telling me that Rank has assured local newspaper men that he will be telecasting to at least two West End kinemas at the end of this year.

I suggest that this is wishful reporting.

THE Organisation, as you know, owns Cinema Television, which is one of its umpteen subsidiaries. The position, as I understand it, is that this company's engineers are now much, much nearer large-screen television than they ever were.

In a matter of months, or possibly a year, they hope to have made the telecasting of films—and the recording in film of television broadcasts—a practical big-screen possibility.

But this is a long way from getting permits for private broadcasting to theatres.

ON top of all this, the Board of Trade chose this week to issue the long and rather over-elaborate report of the Quota Committee of the Films Council. This was mapped out some time ago, and most of the findings had been known for weeks.

Indeed, it was when the C.E.A. learned their feelings about renters' quota that W. R. Fuller started his campaign against the move.

Despite the fact that much of it is old news, the document is, nevertheless, of front-rank Trade importance, and I only regret that we could not give it word for word. However, you will find it very fully summarised.

THERE is no sense here in commenting on its more obvious resolutions, like the differentiation in the grading of kinemas, the breaking up of quota into first features and supporting programmes, the abolition of renters' quota, and the like.

All these points have been gone over pretty often.

What will interest the average exhibitor much more is the suggestion that co-operative booking should receive a legal blessing and should be incorporated in the 1948 Act.

I DO not envy the men who have to draft the appropriate clauses, for this is not as simple a matter as it seems.

But if it turns out that the Board of Trade follows up this suggestion and incorporates it in the White Paper, which is expected to be published at the end of the summer, then the fur will fly and there will be plenty to talk about for weeks to come.

Equally, the existing methods of film trading, with barring clauses operating between theatres, are most sharply attacked, particularly by the lay members of the committee, and the suggestion is made that it is time the Trade cleaned up the whole thing.

Unless the number of release prints is to be increased out of all proportion, I do not see how this would be practical.

HOWEVER, don't let us look out for pin pricks.

The report, although wordy, is a thought-provoking document.

Its members were frequently in disagreement, but their sincerity is stamped through and through on the agreement.

And, reading it carefully, it shows what a stubborn rearguard action Hinge and Metcalfe fought in the interests of the independent exhibitor.

FROM Soho Square, I learn that Otto Bolle is to be succeeded as managing director of Fox in this country by William Kupper, who up to now was general sales manager of Fox 20th-Century.

L O N G

OTTO BOLLE'S retirement does not surprise me. It has been known for some time that he was not feeling particularly settled in this country. And Wardour Street has rumoured his resignation pretty frequently.

For one thing, he has never really felt fit since he came over here, and the feeling of being perpetually under the weather—and what weather!—does not exactly endear a man to a new territory.

Those of us who got to know him found him a quietish, unassuming fellow.

BOLLE will, of course, remain with the company, and will take up new duties after a holiday.

He 'phoned me to say that he will leave London on June 4, which means a gap of a month before the new M.D. arrives.

His stay here, he told me, had given him a most sympathetic understanding of the problems confronting Britain.

I predict there are big jobs ahead for Bolle.

JIMMIE PATTINSON, sales director of Fox 20th-Century, is heading back to London on the *Queen Elizabeth*.

I see that he has been having a high old time in New York. Spyros Skouras and Murray Silverstone were hosts at a dinner given in his honour at the St. Moritz.

TOM O'BRIEN is heading off to New York on the *Queen Elizabeth* on Sunday, and he will be away for about four weeks.

His mission is an intricate one connected with cementing of Anglo-American union relations in the entertainment world.

But while over there it is almost certain that he will talk with Eric Johnston and possibly Arthur Rank about his pet idea of a round-table conference between the British and American film interests.

THE Czechs have gone back. What a charming crowd of people they were and how thoroughly they enjoyed their visit.

By Sunday morning, when they took the plane for Prague they were all pretty well exhausted and one of them actually went on record as saying he had only had 15 hours' sleep since reaching London.

I must admit that by Friday night, when the B.F.P.A. threw them a farewell dinner, many people, particularly organisers like E. W. Wingrove and Oliver Bell, admitted that they were dead beat themselves.

SO hospitality received in Prague last year has been returned, cordial relations have been reaffirmed, and the industries of the two countries have got together in the friendliest fashion.

SHOTS

I cannot let the visit go by without recording what a pleasure it was to meet two members of the party in particular.

First, there was Edouard Linkers, the Czech actor, who spoke English amazingly well despite the fact that he had never been in London before.

I heard indirectly that he taught English in the Czech underground during the war and his remarkable vocabulary was picked up listening to our broadcasts.

A KEEN student of politics, I had an hour-long talk with him on the deck of a Thames steamer at the private river party which the Screenwriters' Association gave to the Czechs on the Tuesday of last week.

What a party that was; good company and a delightful spring evening with the river at its very best.

Guy Morgan, an old Fleet Street colleague of mine, is doing a really fine job for the Screenwriters in his capacity as honorary secretary. He has enough enthusiasm for ten men.

THE other man with whom I enjoyed a very long talk was Ladislav Kolda, whose position is roughly that of producer-in-chief of the nationalised Czech Industry.

Kolda has been a film man nearly all his working life. He was for ten months in a German concentration camp during the war.

When I happened to tell him that the largest kinema in England was just a mile or so along the Edgware Road he took an elaborate note about the State, Kilburn, and prepared to trek up there on his Saturday morning off. There's enthusiasm for you.

PHIL HYAMS, on whom I called one day last week, was not unnaturally extremely enthusiastic about the future of Eros, the company he formed to take over Anglo-American.

This will mark the début of the Hyams brothers in the film renting field. Previously they have been concerned with production, and they still own the two smallish theatres in the East End where their father started their fortunes well over 30 years ago.

At a lunch last week they were able to announce that not only had they bought the reissue rights of Universal Pictures, but they have tied up and acquired whole chunks of valuable British footage, also in reissue form.

BUT the Hyams are not men who let events stand still. They are workers with very very wide business interests. They run a considerable general merchandising firm, acting as factors in a sort of international trade arbitrage business. They have a cement company in, I think, Palestine. They own bits of this and bits of that. They are nothing if not immensely energetic.

Mrs. Hyams, head of the family, is now retired from the active scene. Inevitably, she is getting on in years, but Phil told me quite casually the other day that none of the brothers would consider completing any deal of any importance without going along and taking her counsel

As for the future, I think you will find that the Hyams will acquire new British product.

PAUL SOSKIN was one of the people I ran into over the week-end. He is a likeable fellow burning with a zealous desire to make "Precious Bane," which I consider to be one of the loveliest novels of the twentieth century. But there is a long time lag between the wish and its fulfilment in our studios these days, and I swear that Soskin has been planning this subject for the last two years and still not started on it.

Now, full of quiet pride, he tells me that he is all set to start work at Denham in July. I wish him well.

MAX MILDER, who has been ill for some time, looked in Warner House and Golden Square on Tuesday. Knowing our Milder, I expect he came back determined to clock in with the cleaners at the Warner offices on the first possible morning. Even the Rank organisation does not beat Milder when it comes to arriving at the crack of dawn.

But I do sincerely hope that M.M. will not make the same old mistake of looking after quite so much detail and keeping open office for anybody who wants to call on him. There are signs, though, that he has learned his lesson and will take things more quietly.

Indeed, there are rumours of important appointments at A.B.C., to relieve him of some of his work there.

LOU MORRIS is proving an elusive bird these days. I have been trying to nail him down in order to take up a story which is being whispered by insiders in Wardour Street.

No confirmation is forthcoming but there is an inside tip going around that he may be selling out to Sol Sheckman, of Newcastle.

Lou's film interests are in two camps—his own private theatres and 20th Century Cinemas of which he is chief. This last-named is a public company, of course.

MILD speculation in Wardour Street as to who will handle "Comin' Thru the Rye" is not wholly concerned with the box-office prospects of Arthur Dent's first personal production.

Arthur, of course, has long had a hankering after production, but people who know him as one of the best film salesmen of the day wonder whether his picture will not prove the nucleus of a new distribution set-up.

I don't suppose Arthur's disappointment over the Universal-Hyams deal will curb his aspirations in this direction.

RALPH S. BROMHEAD, of Eagle-Lion, who recently returned from a successful visit to Berlin where he played a leading part in the discussions about the future of the film Industry in Germany, came back to London to face a sad domestic blow of which all but his closest colleagues were ignorant.

Indeed, it was almost by accident that I heard that he and Mrs. Bromhead lost their 15-year-old son, David, last Friday after a very long illness. The sympathy of the Trade goes to them.

SHOWMANSHIP note: the floral display over the canopy of the New Gallery earned a gossip par for Gaumont-British in the *Evening Standard* Londoner's Diary last week.

I suggest that this was exploitation, modern style, at its best.

When I was discussing it with Jimmy Forsyth a day or two later I noticed that our James had celebrated his 30th anniversary with G.-B. by losing his voice.

Ten minutes later I was on the 'phone to Sid Lewis, of A.B.C., and noticed that the Trade's leading orator was similarly afflicted. It must be around.

LOU MORRIS

PAUL SOSKIN

E. W. WINGROVE

OTTO BOLLE

TOM O'BRIEN

CLOSE-UPS

by SCREENCOMBER

Discussion Group

THE property man sidled up to me. "Well," he said, "and what d'ye think of the tax on cigarettes?" . . . We smirked and looked smug. "We're lucky," we answered, "we don't smoke them."

"Why lucky?" he asked. "If you don't smoke 'em, you don't save anything on 'em." "Surely," we protested, "if we don't smoke we must be saving at least 3s. 4d. a day?" "If you never smoked, you never spent anything on cigarettes, therefore you're not saving anything by not spending it on something you never spent it on."

We pondered this rather involved logic. "Now, me," said the prop man, driving his advantage home, "me, I've given 'em up, so thanks to old Dalton, I'm now saving 3s. 4d. a day." "Not at all," we countered, or under-the-countered, seeing its cigarettes we're talking about. "By your own argument you're only saving 2s. 4d. a day." "But cigarettes is 3s. 4d.," protested the prop man. "Yes, but if you only paid 2s. 4d. when you gave them up, then just like you were saying yourself, you only save 2s. 4d."

And here, thank heavens, the assistant director called for silence, otherwise we might be writing this in the nut house . . O.K., O.K. skip the gags, pals!

Censor Troubles

KLEEN Kraft Komedies, having read about the American company who had to re-shoot a whole bedroom sequence because the beds were not more than 2 ft. apart, are taking no censorship risks on their screen version of the Pepys thriller "And So—Two Beds." The scene opens with the bride very deliberately and ostentatiously measuring the distance between the beds with a tape measure, and moves into close-up to show the censor that the beds are at least 3 yds. apart. The camera swings round as the door opens, revealing the bridegroom entering in pyjamas and dressing-gown, but wheeling a bicycle. Rather self-consciously, he parks it by the bedside and gets in between the sheets. We have a close-up of him looking lovingly over the intervening distance to the bride's bed. A look of determination comes over his face and we fade out as he rises and starts fixing his cycle clips.

Press Enthusiasm

WART KINKLEHEIM is delighted by the following Press report on his new musical girl show, "Laffs and Calfs of 1947."

"As a musical," writes a critic, "this possesses all the gaiety and abandon of a presentation of 'Hamlet' by the Undertakers and Morticians' Amateur Dramatic Society."

As Wart says: "When they get around to comparing you with a guy like Shakespeare, you're getting somewheres."

B.F.P.A. Accused of Striking Anti-American Note

TRADE STORM BREWING OVER BRITISH PRODUCERS' ADVERTISING CAMPAIGN

The KINE. Tells the Story from the Inside

THE British Film Producers' Association is being criticised inside the film Industry for an allegedly anti-American note in the national advertising campaign which it has just started, designed to boost British pictures.

At the KINE. we understand that the criticism comes not only from renters and exhibitors, but from inside the Producers' Association itself, and even from members of the J. Arthur Rank Organisation. Herbert Wilcox has already gone on record protesting against it.

Mr. Rank, I believe, saw the advertisement which is now under fire just before he left for America at the beginning of last week, and was not happy about it.

Meanwhile, the B.F.P.A. campaign is going ahead. The advertising has so far appeared in only a limited number of papers, some of them not particularly prominent ones. Steps are now being taken to enlarge the coverage to include the provincial newspaper and the national magazine field.

Save Dollars Slogan

Three different advertisements have been published to date. The one to which exception is taken shows a photograph of Margaret Lockwood urging patrons to support British films.

A slogan line underneath implies that by concentrating on British films the public will be saving dollars.

This line is interpreted by some members of the Industry as being anti-American by inference.

The campaign, in addition to its critics, has its supporters, of course. Michael Balcon, who is a member of the B.F.P.A. committee responsible for it, defended it stoutly in a talk with me this week.

The men behind the campaign are Leslie Sheridan and Colin Wintle, two public relation experts who have been especially engaged by the producers. The advertising appropriations are being handled by the C. Vernon and Sons' agency.

Who Foots the Bill?

A senior Rank executive, discussing the advertisement, said:—

"It is my personal view that, quite apart from the anti-American implication there is the added fact that this advertising is entirely unsigned. The reader has no clue as to who is paying for it. I do feel that this is a bad thing and that the B.F.P.A. should put its own name to its appeal."

Walter Fuller, general secretary of the C.E.A., said to me: "Quite obviously, an advertising campaign to boost British films will be welcomed by exhibitors as it helps them with their patrons. That is right and necessary.

"What one objects to is any tendency to play off one section of the Trade against another. While it does the business as a whole a service to urge people to patronise British films, it is certainly not doing it any good if the urging is done in such a way as to disparage, even by implication, those films which necessarily make up the bulk of the box-office.

"At the present time the public is paying about £128,000,000 annually (including entertainment tax) for its film entertainment, and it is obvious that millions of pounds that come through the pay-boxes of British kinemas come largely from American films. We in the Trade know that Hollywood is responsible for 80 per cent. of our business. It is foolish, in pushing the legitimate claims of the home product, to do anything to belittle the major contribution.

SIR H. FRENCH
Director General of the B.F.P.A.

"As such, advertising which asks people to see British films to save dollars is necessarily purely negative.

"It is remarkable at times how the advertising experts overlook fundamentals," Mr. Fuller continued. "Exhibitors sell entertainment, and the experience of many years shows that as soon as one departs from the major sales point, minor items, such as saving dollars, turn the advertising into a waste of money, apart from any resentment caused by introduction of political angles.

"It is self-evident that the more British films with a high entertainment value that are produced—provided they are at least as good as American films, the more will be shown and the displacement of dollars automatically follows. Why, therefore, waste money on controversial advertising?"

Sam Eckman, Jnr., head of M-G-M, said: "As one who has worked unceasingly for many years to promote good understanding between Great Britain and the United States, not only on the film level, but higher, I am saddened by the display of sectionalism which has recently shown itself.

"It is particularly unfortunate when one considers how important it is for both countries to draw closer to one another in international affairs generally, and the progressive realisation by both of their mutual interdependence.

"At such a time, a propaganda campaign which involves both films and international economic relationships is all too apt to minimise what is being done on higher diplomatic levels."

Michael Balcon, on the other hand, would not agree that there was anything particularly sectional in the advertisements, and claimed they were wholly justified. "We are out to get extra running time for British films," he said to the KINE. "Obviously," he said, "if we succeed it means there must be less time for American. The issue is obviously simple, and we are thoroughly entitled to campaign for it in any legitimate way we think fit."

The KINE. can reveal that copies of the advertisements were air-mailed to the Motion Picture Association in New York last week.

C. C.

14 Shots a Day and 60 Days a Film is Czech Production Rate

IT is a fact that the Czech film Industry is highly efficient and very well organised, and it is likely that British producers, who have talked to their opposite numbers in the Czech film delegation which has just left London after a remarkable visit, will have been extremely impressed with what they heard.

As is well known, the Czechs are nationalised. This move sprang apparently from their own ranks and was their own particular way of stabilising a business which before the war was operating largely in an uneconomic fashion.

There is no suggestion that a similar solution would be desirable in the case of the British Industry!

Czech production efficiency, however, is a matter of real interest to British studio men, and a talk with Ladislav Kolda, who is in charge of production for the Czech Industry, proved illuminating (writes a KINE. reporter).

FIRST, there are only 11 stages in the whole of Czechoslovakia and four of them are used by the Russians and other outside interests. This leaves seven stages for the Czechs themselves, and on them they succeeded in producing 25 films last year. This average of between three and four films per stage per year contrasts with an average of one film per stage in our own studios.

Such a concentration of production as this entails throws a heavy burden on the studio planners. Mr. Kolda, however, told the KINE. that there is a department which specialises in pre-production work of this sort, so that when pictures are ready for the floor the whole thing is locked up in a way which is seldom equalled in this country. Such things as shooting off the cuff or casual alteration of scene at the last moment are quite unknown in the highly geared Czech studios.

The Czechs average three takes a shot. This average is much lower than that ruling in British studios when units are going all out for quality. In the highest-class British production at the moment 12 and even 14 takes are commonplace.

A director reckons to get through nine takes a day. That was the average in 1945. So far in 1946 the number has been stepped up to 14. This can only be done by most careful planning unless quality is to be forfeited.

LENGTH of production, too, has been falling in Czechoslovakia. A year ago pictures were averaging 70-80 studio days on the actual floor. That average has now fallen to 60. Translated into terms of the British Industry, this is a ten-week schedule on a six-day week.

Costs vary, and it is difficult to draw comparisons owing to the difference in purchasing power of the money involved. As far, however, as a comparison can be made, Mr. Kolda reckons that "Stolen Frontier" cost £45,000; "Men Without Wings," £60,000; "The Warning," £70,000; and "Warriors of the Faith," which was the most expensive film made in Czechoslovakia, cost £100,000.

These are high costs for a country whose home market consists of 1,800 kinemas in all, of which 300 are playing 16-mm. Plans are in hand, however, to lift this figure to 2,500 by this time next year.

A BEST SELLER *becomes* A BEST PICTURE

U-I *has*

the EGG and I

CLAUDETTE COLBERT

UNIVERSAL-INTERNATIONAL PRESENTS

Claudette COLBERT ★ Fred MacMURRAY

in

"the EGG and I"

with

MARJORIE MAIN

LOUISE ALLBRITTON · PERCY KILBRIDE

BILLY HOUSE · RICHARD LONG

★

FROM THE BEST SELLING BOOK BY BETTY MACDONALD

GFD

FRED MacMURRAY

"The EGG and I"

Salute to "DEL"!

From all those who worked on the Floor, in the Cutting Rooms, Projection Theatres, Wardrobe and Offices, and knew of his never failing enthusiasm and support for their production—

Salute to FILIPO DEL GIUDICE

Remembering his proud gallery of British Film achievements such as

"IN WHICH WE SERVE,"
"THE GENTLE SEX,"
"THIS HAPPY BREED,"
"THE WAY AHEAD,"
"THE WAY TO THE STARS,"
"HENRY V," and
"ODD MAN OUT"

—and in the hope that it may prove worthy of its predecessors—they now offer the completed film version of Howard Spring's great novel—

"FAME IS THE SPUR"

Starring

MICHAEL REDGRAVE and ROSAMUND JOHN

"FAME IS THE SPUR"

IS

• A BOULTING BROTHERS PRODUCTION FOR TWO CITIES FILMS LTD •

ank to Build 50 Kinemas in Key Centres of United States

SHOP WINDOW PLAN IN ASSOCIATION WITH UNIVERSAL-INTERNATIONAL

ARTHUR RANK and his associates plan to build 50 kinemas in the principal cities of the United States, as shop windows for ritish films.

This was disclosed by Mr. Rank at a Press conference in New York Monday. The kinemas will be uilt in association with Universal nternational, in which the Rank roup has a financial interest ariously estimated at from 16 per nt. to 31 per cent.

Interviewed by 200 newspaper- en, Rank said that he had gone the United States to study merican audiences' opinion of ritish films and to take steps to crease the showing of British ctures in America.

"We must have much more aying time than we are getting present," he said.

He said that he thought it ould take up to three years to tablish British films so firmly in e United States that they would cure their due playing time.

Mr. Rank emphasised that there ould be no change in the attitude Odeon and G.-B. to American ms.

"As long as we have dollars we all go on buying American ms," he assured the newsmen.

New Company to Make "Pompeii"

"The Last Days of Pompeii," hich was once made in Italy as a lent picture, will be the first pro- uction of a new Anglo-Italian mpany, the KINE. learns.

It will be produced by Karl rune, with an all-English cast

Eire to Produce £400,000 More in Tax

INCREASED entertainment tax amounting in a full year to approximately £400,000 is proposed in the Eire Budget submitted by Frank Aiken, Minister of Finance.

Entertainment tax on the present scale produces £1,000,000. The increase, which operates from August 15, will produce £260,000 this year and £400,000 in the full year.

The new scale is unaltered in respect of seats costing 6d. or less, inclusive of duty. Above this level, the duty will be increased gradually from ½d. extra on the 6½d. seat until on a seat costing 4s., inclusive of duty, an extra 1s. duty will be charged. The changes in duty on other entertainments will be increased in proportion.

Rebate on E.T. allowed kine-variety houses to be reduced from 50 to 30 per cent.

Changes in prices of admission will be discussed at a forthcoming meeting of the Theatre and Cinema Association, which also hopes to obtain the revoking of existing price-pegging order.

Anglo-American Film Committee Formed: Rank Tells M.P.A.

ARTHUR RANK, speaking as guest of honour at the Motion Picture Association of America dinner in New York on Monday evening, announced the setting up of a joint Anglo-American Film Committee between that organisation and the British Film Producers' Association.

The committee, which is empowered to deal with matters of mutual interest which may be referred to it from time to time by consent of both parties, was described by Eric Johnston as an example of how private industries in both countries could get together to handle their own problems.

The committee is in two parts, one in London, the other in New York. The members, who can appoint deputies, are: Eric Johnston, Nicholas M. Schenck (president of Loew's), Barney Balaban (president of Paramount), J. Arthur Rank, Sir Alexander Korda, and Sir Henry French.

The B.F.P.A. is actively considering the problem of adequate representation in New York, on the lines of the M.P.A.A. representation in this country by Fay Allport.

The scheme originated from an idea of Eric Johnston's when he was guest of the B.F.P.A. in this country last year.

The official statement cites the committee as ready to handle such questions as barriers in countries affecting motion pictures and to handle such questions as European film festivals. It will not, however, discuss the proposed Films Act legislation.

Rank, during his speech, said: "Our two industries are in competition. They will remain so. I feel I am expressing your views as well as my own when I say that such competition is in the interests of both industries as well as of the public we serve.

"None of us would have it otherwise. Notwithstanding this, there is a large field in which the aims of our two industries and the interests of our public are identical and *not* competitive. Therefore, both as an individual and as president of the British Film Producers' Association I welcome the decision to set up this Joint Advisory Committee and will do everything in my power to make its proceeding of value to both Associations and to the kinema public throughout the world."

KUPPER IS NEW 20th-FOX CHIEF

Successor to Bolle

WILLIAM KUPPER will succeed Otto Bolle as head of 20th-Fox in London. He has resigned as general sales manager to the company in New York to take up the appointment.

Mr. Kupper has also been made director of British Movietone News and 20th-Fox and a member of the board of Gaumont-British.

He and Murray Silverstone will sail from New York on the *Queen Elizabeth* on July 2.

The company intends to use Mr. Kupper's wide knowledge of the American market in adapting its British-made productions to U.S. audiences. Mr. Bolle has been in indifferent health since he arrived in England last year.

W. Kupper was first appointed by Tom J. Connors, vice-president in charge of sales for 20th Century-Fox Film Corporation, as general sales manager in 1942. Prior to this he was largely associated with the Home Office in New York and also held managerial posts in Albany, Charlotte, Pittsburgh and Chicago. In 1932 he was promoted to Western Division manager for 20th Century-Fox, which position he held for ten years with a brilliant record of achievement.

John Davis Joins Rank Board

John Davis has been elected vice-chairman of the board of the J. Arthur Rank Organisation of America.

William Heineman has also been elected to the board, and Robert Weait, director of Latin American and 16-mm. activities, has been elected treasurer.

U.S. Revenue Pact with France

U.S. - French discussions are taking place on the subject of establishing a dollar ceiling for U.S. imports for the two years starting July 1, 1946.

American companies have been demanding payment at the exchange rate current when their application for remittances were filed, bringing their claims to almost $12,000,000. The French, however, wish to base the settlement on the rate current on July 1, 1946, cutting the claims to less than $7,000,000.

B. of T. Quota Returns: Exhibitors Show 20.9 Per Cent.

DEFAULTS DROP TO 681

BRITISH exhibitors showed 20.9 per cent. British films in the exhibitors' year ending September 30, 1946, against 19.73 per cent. for the previous year.

These are the chief figures to emerge from the Board of Trade statistical quota returns published this week. The number of quota defaults is reduced to 972, compared with 1,149 in the previous year.

There is a sharp decline in quota defaults in long films—681 against 1,014.

There were 83 full-length British films in the year ended March 31, 1946, compared with 67 during the previous year.

In all, 46,903,000 ft. of registered film were shown in Britain during the period, against 46,095,000 ft. in the year before.

The British total was 9,834,000,000 ft. feature films of 3,000 ft. and over included in the above figure made up 43,465,000 ft., of which 19.99 per cent. was British, compared with 18.51 for the year before.

Ignoring films no longer eligible for quota, these percentages are reduced to 18.58, compared with 16.99.

The total of 972 quota defaults includes 296 defaults in short film quota and 115 feature defaults in part-year returns.

There were 681 whole-year feature-length defaults and in 387 cases exhibitors exceeded the 12½ per cent., but failed to reach their 15 per cent.

In only 102 cases was the quota shown under 10 per cent., compared with 19.8 the year before.

18 Technicolor Films to be Made Here in 1948

Kay Harrison, of Technicolor, is now on her way to Britain. According to a cable from the KINE. New York correspondent, she said that whereas Technicolor is now processing about five films yearly in Britain, it will process 18 next year.

She added that Technicolor is spending £500,000 on a building expansion programme.

Ministry Thanks C.E.A. for Power Economy

The C.E.A. has seen representatives of the Ministry of Fuel and Power and will report to the General Council on Wednesday of this week that the Minister is satisfied with exhibitor fuel saving. There was a 22 per cent. electricity economy in recent weeks, compared with a similar period in 1946.

The Ministry is approaching those supply companies which charge a lighting rate for rectifiers.

A further 80 projectors costing £16,000, and 370 film-strip projectors costing £11,200 are to be bought for London schools.

C

Fifty Changes to the A.C.T. Rules

EFFICIENCY DRIVE

A.C.T. MEMBERS, meeting in London on Sunday, made some 50 revisions to their rules in the short period of three hours. Most of the revisions were of a minor nature: but the union can now set up overseas branches, organise B.B.C. members, and has cancelled war emergency membership as a result of the conference.

George Elvin, general secretary, told members at the opening that the revisions had been designed for five main purposes. The General Council wanted to tidy up the existing rules; the union needed a more efficient machine; overseas branches were necessary to cater for small groups of film workers who could not organise themselves; war-time membership would have to become a probationary membership with an eventual transfer of the grade into the joint training scheme; and the union had to bring its rules generally into line with accepted policy.

As a result of the discussion, the union has a new name: Association of Cinematograph and Allied Technicians. It will still be called A.C.T.

Warner News: Could Not Start Here Yet

Reports that Warner Brothers is to have its own newsreel were described by a London office spokesman this week as being "a complete surprise to us."

There is no possibility of the reel, if it is established in the U.S., being expanded to this country for some time.

C.E.A. AND RENTERS IN 16-mm. SPLIT

Three-Mile Bar Wanted

BOTH the K.R.S. and the C.E.A. have wide differences of opinion on the subject of commercial 16-mm. distribution. K.R.S. members at last week's meeting made it clear that they wanted 16-mm. films to come under the same barring arrangements as 35-mm. copies.

As one member said: "A picture is a picture, whether it is on 35-mm. stock or on 16-mm. stock."

But the C.E.A. wants all 16-mm. shows banned from halls or static kinemas within three miles of a 35-mm. house. And although exhibitors and renters have agreed to set up a Joint Licensing Committee to regulate sub-standard shows, last week's discussions left it pretty plain that it will be some time before a joint policy can be agreed.

The renters argue that because of the British economic position it will be impossible to put up much-needed new kinemas. They want to encourage exhibitions by mobile 16-mm. units.

The Skegness 16-mm. static kinema came into the argument. One member said that 35-mm. houses in the town would not pay certain flat rates for his pictures. He asked if he were not entitled to take flat rate bookings, higher than offered by the 35-mm. man, from the 16-mm. house.

The K.R.S. council seemed generally agreed that a three-mile ban would almost totally destroy any chance of 16-mm. gaining its feet commercially in this country.

Meanwhile, before both Associations hold further talks, a draft is being set out to define the terms non-theatrical and theatrical performances.

ORTON HICKS

16-mm. FILMGOERS ARE TO BENEFIT OF THE TRADE

—Orton Hicks

"I AM convinced that 16-mm. is making filmgoers to the benefit of the entire motion picture Industry. Film activities among the Allied Forces during the war have created a motion picture habit which is growing."

That is the opinion of Orton Hicks, director of Loew's International Department, who arrived in London last week to study 16-mm. progress made in this country.

Answering a question from a KINE. reporter, "What do you think of the future of 16-mm.?" Mr. Hicks replied: "The investments which M-G-M have made in this direction give a much better testimony to the company's confidence in the future of sub-standard than any words I can utter.

"New York's opinion is that 16-mm. has made great headway in Great Britain," he added.

Hicks is at present touring Wales, the Midlands and northern counties to get first-hand information on problems and opinions of mobile showmen.

Film Base Works for Norwich

COURTAULD & GEVAERT FORM NEW COMPANY

By Our City Editor

FILM base shortly may be manufactured at Norwich. This will be the first attempt to produce it on a large scale in this country.

The £62,000,000 Courtauld combine, in conjunction with Gevaert Producten N.V. of Antwerp, have jointly formed Norfolk Film, Limited, with a nominal capital of £300,000 divided into 300,000 shares of £1 each. This capital is being subscribed by Courtauld and Gevaert in equal proportions. Arrangements are being made to acquire a site at Norwich for the building of a factory by the company, and it is hoped that it will be possible to commence building operations in the near future.

Photographic film base hitherto has been imported mainly from the U.S.A.

An attempt was made some years ago to build a British film base industry by Nuro (Biggleswade), Ltd., but the company was liquidated in 1938 and I have lost sight of the fate of the particular process.

The Gevaert base is held in high esteem in the British film Industry and the outcome of the Courtauld enterprise will be watched with considerable interest.

O'BRIEN OFF TO STATES AGAIN

Labour Talks

Tom O'Brien, M.P., general secretary of N.A.T.K.E., leaves for the U.S. this coming week.

His trip, which will last a month, has three objects. It will be concerned chiefly with discussions with the International Alliance of Theatrical and Stage Employees—the N.A.T.K.E. of the U.S.

First, he will continue discussions he had last year about the formation of a United States all unions federation inside the entertainment industry, embracing both British and American unions.

Secondly, he will discuss a labour agreement for the regulation of foreign labour in film production, covering such things as the interchange of technical personnel and so on.

Thirdly, he will discuss any agreement arising from this with the Motion Picture Association.

In his own personal capacity, O'Brien expects to see Eric Johnston and advance his theory that all sides of the Industry would be helped by a round table conference between British and American interests.

It is possible he will see Arthur Rank, who is now on a visit to the States.

MANCHESTER STUDIOS OPENED

Blakeley's Converted Church Property

R. W. FOX, chairman of the C.E.A. Manchester branch, officially opened the new Manchester film studios on Monday morning. The first commercial sound film studios outside London. they consist of two stages and all necessary departments housed in an efficiently converted church property. The equipment, including Visatone sound and Vinten cameras, is first-class and right up to date.

Prime mover of the venture is John E. Blakeley, with co-directors James Brennan, Northern exhibitor, and Frank Randle, comedian, who will star in two films to be made this year at the studios.

The opening ceremony was held informally on one of the stages. Bob Fox referred to the excellent work of conversion done under the supervision of Mr. Gomersall. He said that the studios would give opportunities to and ensure the continuity of Northern talent, because John Blakeley, who had discovered George Formby and Frank Randle for films, intended to go on finding and developing local talent.

Among the people who spoke their good wishes to Blakeley was George Formby, who said he owed more to Blakeley than to any other man. Others who spoke were James Brennan, Frank Randle, Sandy Powell, Harry Moorhouse, Sam Redford, of G.F.D., and Fred Stanbury, of Warner's.

In replying, John Blakeley, after recalling his early days of picture-making with Formby in London, revealed that Frank Randle had turned down a £30,000 contract in order to join Manchester Film Studios. He said that his endeavour would be to make good popular pictures with Northern stars; and it was a mistake to believe that these films only appealed in the North.

G. M. Montanini was a self-effacing chairman at these proceedings, which were followed by a buffet lunch. Three hours after the opening, Blakeley was at work on scenes for his first picture in the new studios, "Oup-Tie Honeymoon," in which Sandy Powell is starring.

by Leonard Wallace

Obituary

WILLIAM FIRTH

The death took place on Thursday last of William Firth, who was a business associate of the late Sir William Jury. In those days he was a director of Jury's Imperial Pictures and New Century Pictures, and for a short time of Jury-Metro-Goldwyn. He built the Regent, Plymouth, and was also a director of several other kinemas.

Mr. Firth, who was a brilliant pianist and organist, retired some years ago and lived at Harpenden.

The funeral at Golders Green Crematorium on Monday was attended by his widow and many of his former colleagues.

Mrs. Lucy Marshall

Mrs. Lucy Marshall, widow of the late E. (Teddy) Marshall, a pioneer of the Industry in Lancashire, and a member of the Lancashire Cinema Old Boys, has passed away in South Africa. She leaves two sons and a daughter, all of whom have kinema interests in that country.

E. Taylor (representative of Blackburn Cinema Managers' Association) was presented to the Princess Royal when she visited Blackburn on May 8, and he handed her a cheque for £64 from Blackburn kinemas for the Y.M.C.A.

"AMMUNITION" FOR NEXT TAX CAMPAIGN

Exhibitors Circularised for Figures

INITIAL move in the next campaign for a revision in the incidence of the Entertainment Tax has been made by the C.E.A. which has circularised to members a request for figures to support the contention that kinema profits can no longer cope with rising costs and that extra income at the box-office is essential.

Included in the statement is a report of the Entertainments Tax Sub-Committee which, although presented to the General Council in February, was held up at the time owing to the printing shut-down.

"No Surprise"

The circular, which is signed by General Secretary W. R. Fuller, opens with the observation: "When members read the following (the February Report) they will understand why the absence of any reference to entertainments tax in the Budget caused no surprise to the General Council.

"Receipts from entertainments tax from kinemas for the year ended March 31, 1947, are estimated at approximately £43,000,000 which is an increase, despite the 'crisis,' of £2,000,000 on previous year.

"The Chancellor of the Exchequer budgets for a small increase during the current year upon the 1947 receipts.

"The estimates, therefore, anticipate that takings generally will at least maintain themselves on present levels, and show in some cases small increase.

Facts and Figures

"The General Council appreciates that costs have risen, which brings them to the point, quoted in following report, upon which the Chancellor will seek information. If he varied the incidence of entertainments taxation so that prices could be increased to compensate for increased costs, he would expect to be asked in the House of Commons whether the general prosperity of the business has fallen to a point that the average profits can no longer take care of the increasing costs. Your Committee has been invited to supply figures to prove its contention.

"The circuit figures are published, as they are public companies and are available for all to read, but do not supply the information desired. The General Council, therefore, decided to invite independent exhibitors to furnish the necessary figures. The kind of figures desired would be two or three years' recent annual accounts which show that, while takings remain normal, profits have fallen substantially owing to increased costs.

"It is as well that members should appreciate the difficulties facing the General Council while it has not this information in its possession. Therefore, members are urged to send the necessary information as soon as possible.

"Members should make a note of this request for next year as well, for if the Chancellor's estimate of an increased yield for entertainments tax is realised, our position as regards entertainment tax may be very similar that the strongest case for relief will be based upon figures to show the increases due to rising costs. The furnishing of the proof obviously rests with the members, who alone have the information. Any figures supplied will not be published in relation to an individual member. Only totals of all replies will be quoted."

Patricia Roc and Finlay Currie in THE BROTHERS (G.F.D.) Sydney Box's adaptation of L. A. G. Strong's novel of the Western Isles. It is being shown at the Gaumont, Haymarket, London

BRISTOL GIVES SEVEN REASONS

B.o.T. Told Why Renters' Quota Must Stay

SEVEN reasons for the retention of renters' quota have been given by the Bristol branch of the C.E.A. in a letter of protest to the Board of Trade.

They are, first, that there would be fewer British films if renters' quota were abolished and, secondly, that American renters are in a position to spend more producing British films than our companies.

The letter then says that only a renters' quota can prevent the Rank and A.B.P.C. groups from having a monopoly.

Fourthly, competition would be introduced if U.S. films had to book British pictures. Next, the abolition of renters' quota would put independent producers out of business.

Again, says Bristol, no renters' quota would mean keener competition and price-cutting by renters.

Lastly, the branch argues that, if renters' quota is to be abolished, exhibitors' quota should be cancelled as well.

L.C.C.'s Tribute to Power of the Film

A tribute to the power of the film in the development of the world's culture, and as a means of cementing friendship between nations in the absence of personal visits, was paid by Lady Nathan, chairman of the L.C.C., at the County Hall luncheon to welcome the Czechoslovak film deputation. She also spoke of the great value of the film as a medium in the education of 336,000 children in the L.C.C. area.

Among those present at the function were Herbert Morrison and George Tomlinson, Minister of Education, and B.F.I. members.

C.E.A. Asks for a System of Co-operative Booking

"MOST SERIOUS THING TO COME BEFORE THIS K.R.S. COUNCIL"

THE C.E.A. has told the K.R.S. that it wants to set up a system among its members of co-operative booking, and that, if renters do not hold talks with exhibitors to work out some joint plan, the Association will put its case to the Board of Trade where, it believes, it will be given sympathetic hearing by the Government legislators. This was the argument as put to members by general secretary Frank Hill at last week's meeting, at which D. E. Griffiths was chairman. One member described it as "a most serious thing to have come before this council."

The renters heard that the C.E.A. wants to set up co-operative booking, irrespective of the 51 per cent. ownership ruling.

It was said that co-operative booking had been operating in the U.S. for a number of years, but that it had created complete havoc. The recent Consent Decree made co-operative booking illegal.

Fight Against Circuits

One renter said that it was obvious that the C.E.A. was starting a battle against the three major circuits. But, he argued, surely, if the independents started co-operative booking, then the circuits would start to book for a series of independent houses which may join their chain?

Another member: "Impossible. What about the agreement with the Board of Trade that the circuits will not attempt any further expansion of their influence?"

The whole matter arose following the C.E.A. deputation to the renters on its seven-point booking policy. The renters felt that the matter was too serious to discuss that morning until more thought had been given to the subject. The council adjourned the item until the next meeting and instructed the secretary to contact the Board of Trade to find out the Government's attitude to the idea.

Other Business

The British Board of Film Censors has been contacted with the suggestion that it appoints a vice-president and a deputy general secretary to Brook Wilkinson.

The secretary reported that a letter had been sent by the Film Industry Publicity Circle, which stated that the publicity executives agreed with the last month's K.R.S. notes on poster material. The F.I.P.C. men said that they "deplore sex and sadism for purposes of publicity." Members approved this attitude and noted with satisfaction the C.E.A. reply to the Public Morality Council on the whole matter.

The first payments for rentals in Malta have arrived. They total £20,000. More money is to follow, and the renting system on the island is now regularised.

There are 1,076 two-day booking sites in the British Isles. Renters think this is too many, so the list is to be thoroughly checked with a view to reducing it as far as possible.

A committee will meet N.A.T.K.E. representatives shortly to start work on a national agreement. It was reported that the Irish dispute has been settled

Sheffield Exhibitors' £667 to Flood Victims

It was a "Trade only" collection for the flood relief fund, which resulted in a cheque for £667 being presented to the Lord Mayor of Sheffield (Coun. Ernest S. Graham). It included donations from proprietors of kinemas who so magnificently responded to an appeal made at a C.E.A. branch meeting.

Making the presentation, Percy Toothill, chairman of the Sheffield C.E.A., told the Lord Mayor that it had been subscribed solely by members, and not by public collection. It had been decided to send the cheque to the Lord Mayor of York's Fund.

A cheque for £667 contributed by Sheffield C.E.A. members being presented by Percy Toothill, chairman of the branch, to the Lord Mayor, on whose left are Coun. Harold S. Gent, Arnold R. Favell and W. C. Harte, past chairman of the Sheffield branch

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

British Lion Assets Expand to £1,409,071

STOLL AND RECONSTRUCTION RUMOURS

FULL report of the *British Lion Film Corporation* discloses that the total assets expanded from £302,914 to £1,409,071 in the year to March 31 last.

Current assets, totalling £388,067, show a surplus over current liabilities (£148,014) of £240,053.

The gross trading profit comes out at £250,955, against £181,923.

The company is now controlled by London Film Corporation and is closely linked with British Lion Studios, Ltd.

The report gives indications of considerable increase in activity.

Investments in subsidiary companies at cost amount to £714,962, and advances to subsidiaries £257,281.

Last year, Worton Hall Studios stood at £60,600. In December last this company's business was sold to British Lion Studio for £308,997.

An issue of 4,000,000 1s. ordinary shares was made in June last at 5s. per share, ranking for dividend as from April 1, 1946.

As a result of this issue, £800,000 went to Share Premium Account, which is reduced to £747,684 after deduction of expenses of the issue.

A balance-sheet note records that the company has entered into guarantees with banks and producers relating to finished films of approximately £665,000.

Stoll Report Due

I have been unable to confirm the report that there is to be a reconstruction of the Stoll Theatres Corporation, but what is certain is that the report for the 15 months to December 31 last will be available any day now.

It was probably rather foolish of shareholders to sell on the reconstruction rumours, as in any case the company is now doing better than at any time in its history under the able management of Prince Littler.

Any so-called reconstruction will probably take the form of a rearranging of the group's financial structure in order to clear away any dead wood which is holding up the distribution of more adequate returns to patient shareholders who have received only 10 per cent. return on their money in the last ten years, a poor average of 1 per cent. per annum.

The change in the accounting year has been made so that in future it will be brought into line with those of the subsidiary companies.

It is believed that further progress has been made in reducing the debit balance carried in the last accounts by Stoll Theatre, Kingsway, Ltd., and also that of the Chiswick Empire, Ltd.

The Coliseum Syndicate is expected to show a balance on the right side after many years.

An interim dividend of 2½ per cent. has been paid on account of the 15 months to be reviewed. This is the same as for the previous 12 months when it was followed by a final 2½ per cent.

Share Activity

There were very few high lights in the kinema market during the past week. African Theatres gained 2s. 6d. at £7½, and Kinemas 5s. shares 3d. at 12s. 3d. A.P.P.H. fell 1s. 3d. to 45s., British Lion Studios 6d. to 4s. 6d., General Theatres preferred 6d. to 27s. 6d., and P.C.T. 10 per cent. pref. and 7½ per cent. "A" pref. 6d. to 37s. 6d. and 34s. respectively.

Stoll Theatres recovered 3d. to 20s., following the previous week's sharp fall.

"RENATE"

Wilcox to Make a Spy Film

Herbert Wilcox's next film, which he is to co-produce with Anna Neagle, is to be based on espionage incidents during the early part of the Nazi regime. Title is "Renate," telling the story of the German film star spy. Wilcox is expected to sign a Continental star in Hollywood for the lead, which is one of the main reasons for his current visit. Max Greene will direct at Shepperton.

SHARE MARKET BAROMETER

	1946 High	1946 Low	Latest.	Change.
African Theatres Ord.	6⅝	5⅛	7½	+ 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	30/6	—
" " " 6% Pref.	32/6	25/3	28/6	— -/3
" " " 4½% Pref.-Pf.	25/4½	22/1½	23/6	—
A.P.P.H. Ord.	46/3	28/-	45/-	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/-	+ -/3
" " " 5½% Pref.	23/4½	20/-	23/9	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	—
" " Ord.	6/10½	5/6	6/6	+ -/1½
Brit. Lion Studios Ord.	6/6	3/10½	4/6	— -/6
" " " 6% Pref.	26/-	24/6	19/6	—
" " " 5% Notes	100½	98½	90	—
" " " 4% Debs.	102½	£98½	98½	—
Capital Prov. News (5/-)	20/6	12/-	16/6	—
Cine Television "B" Ord.	6/7½	2/6	3/3	+ -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	27/3	—
" " "A" Ord. (5/-)	18/6½	12/-	13/-	—
" " 5½% 1st Pref.	28/10½	21/3	27/-	+ -/3
" " 3½% Debs.	£109½	£100	104	—
General Theatres Prefd. (6/8)	28/6	12/6½	27/6	— -/6
" " 3½% Debs.	£105½	£102½	98½	— 10/-
Granada Theatres 1st Pref.	22/9	19/-	21/6	+ -/3
Kinemas Ord. (5/-)	12/7½	10/-	12/3	+ -/3
London & District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/6	—
" " Prefd. Ord.	30/3	22/6	25/6	—
Moss Empires Ord.	48/-	40/-	42/6	—
" " Cum. Pref.	25/3	23/-	24/-	—
" " 3½% Deb.	£105	£103	105	—
Odeon Assoctd. 4½% Pref.	—	—	21/9	—
" " 3½% Debs.	—	—	100	— 10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	—
" " 3½% Debs.	£109	£98	103½	— 10/-
" " 4% Debs.	£108½	£101½	106	+ £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/6	+ -/3
" " 6% Pref.	30/6	25/9	29/-	+ -/3
" " 5% Debs.	£107½	100	102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	— -/6
" 7½% "A" Pref.	33/9	30/7½	34/-	— -/6
" 7½% "B" Pref.	33/9	31/-	33/6	— -/3
" Construction 7% Pref.	33/3	28/3	31/-	+ -/6
Scophony (5/-)	16/-	6/6	7/1½	— -/1½
Stoll Theatres Corpn.	24/9	17/9	20/-	+ -/3
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	—
" " 6% Pref. (10/-)	12/3	7/6	10/6	+ -/3
United Entertainments Ord. (5/-)	11/11½	10/3	11/3	+ -/3

ON THE S.O. FRONTS

9,500 Majority at Manchester, But Protest is Lodged

INSUFFICIENT POLLING BOOTHS

COMPLAINTS against the voting arrangements in Manchester for the Sunday opening poll last Thursday, May 8, have prompted a tenants' protection society to demand a fresh poll. Many protests have been levelled on the grounds that voters were "frozen out" due to the lack of sufficient polling booths.

Exhibitors won the day with an overwhelming majority of 9,500 votes. Figures were: For, 17,140, and against, 7,676.

As 8 p.m.—the deadline for voting—approached, queues formed at many of the city's 61 polling booths and many latecomers were unable to cast their votes. This led a minister at Harpurhey to declare his intention of organising a petition to the town clerk.

This protest was followed by further action from the Moss-side Tenants' Society, which telegraphed the Home Secretary demanding another poll, and alleging that voting arrangements were inadequate.

LIVERPOOL.—Liverpool Sunday Cinemas Association has declined the invitation of the Bishop of Liverpool to a debate on Sunday opening because it has no wish to make Sunday kinemas a church *v.* kinema issue.

RADNOR.—A proposal that a condition for Sunday opening at the Grand Pavilion, Llandrindod Wells, should be the allocation to charity of 30 per cent. of the gross takings after deduction of entertainment tax was defeated at a meeting of the Radnor City Council on May 9.

T. P. Davies proposed the charity contribution be fixed at 10 per cent., saying he was surprised at the avidity of those who opposed Sunday opening in their anxiety to take so large a share of what they must regard as tainted money.

Legal proceedings had been threatened by the Cinematograph Exhibitors' Association, and up to the moment these proceedings had been withheld, but if the condition now proposed, which was tantamount to saying there shall be no profit, was imposed, then there was every probability that the legal proceedings would be resumed.

The division gave a majority of one in favour of the 10 per cent. contribution.

HINCKLEY.—Hinckley and District Free Church Council on Friday, May 9, decided to ask the Hinckley Urban Council to hear, from a deputation, their views on the proposed Sunday opening of kinemas. It is asking the Anglican churches to join the deputation.

WIGSTON.—At a meeting of the Free Church Federal Council Executive at Wigston (Leicestershire) on Friday, May 9, it was decided to form a committee to investigate the possibility of providing some alternative form of entertainment before putting the case for Sunday closing of kinemas before the appropriate authority.

WARRINGTON.—Details of charity contributions from Sunday opening were mentioned by Ald. J. Poole at a recent meeting of Warrington Sunday Cinema Association. Last year, £871 was received from the eight kinemas electing to open, equivalent to £2 2s. per hall per week. Taking into account the seating capacities, an average of .52d. goes to charity out of each admission price.

BEXHILL.—To avoid putting the town to the estimated expense of £300 for a poll on the continuance of Sunday kinemas, the Bexhill Council of Churches has intimated that it will accept the vote of a public meeting to be held this week, if exhibitors in the town will give a similar undertaking.

STOKE-ON-TRENT.—Poll, May 8. In favour, 18,341; against, 14,286.

KIDDERMINSTER.—Poll, May 9. In favour, 2,732; against, 1,818.

WESTON-SUPER-MARE.—Poll. In favour, 7,083; against, 3,300.

DARLINGTON.—Poll was due to be held yesterday (Wednesday), May 14.

OAKENGATES.—Town's meeting, May 5. In favour, 72; against, 236.

THE WARNER NOW—AND BACKED BY A BLAZE OF SHOWMANSHI

JOAN CRAWFORD
JOHN GARFIELD

THE NEW WARNER ACHIEVEMENT

Humoresque

OSCAR LEVANT

HANTS & E. DORSET

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Screen Campaign Threat if Renters' Quota is Not Retained

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In that case the only British films available for others would have been shown on the circuits until they had reached the third run. As a result, the other theatres would have to trade with G.F.D. whether they wanted to or not, or else default on their British film quota.

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Mr. TURNBULL suggested that they might show the American features at the usual prices and charge more when a British film was featured and explain to the public that the smaller kinemas could not afford to show British films at present prices for seats.

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the most provocative love drama of the year!

The Gu

COLUMBIA PICTURES
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ROSALIND RUSSELL ☆ MELVYN DOUGLAS

...t of Janet Ames

with SID CAESAR · BETSY BLAIR · NINA FOCH

Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman

Directed by HENRY LEVIN

COLUMBIA PICTURES

LONDON TRADE SHOW
WEDNESDAY MAY 21ST
10·45 A.M.
COLUMBIA PICTURES
ROSALIND
RUSSELL · MELVYN
DOUGLAS
The Guilt of Janet Ames
SID CAESAR · BETSY BLAIR · NINA FOCH
Directed by HENRY LEVIN
COLUMBIA

Czechs Tell M.P.s About Nationalisation

B.F.I. ENTERTAINS

THE Czechoslovakian delegates to the Czech Film Festival held in London last week are now back home, except for four men who are representing their country during the follow-up run of the festival films at the Cosmo, Glasgow, this week. The festival was reported in detail in last week's KINE. There were two highlights over the week-end.

Vitezlav Nezval, chief of the films department of the Czech M. of I., spoke to a group of M.P.s at the House of Commons. The M.P.s were led by Ald. Joseph Reeves, chairman of the Festival Committee.

Production Costs

This is what Nezval had to say:—"In 1938 the maximum amount for production of one film was limited to 650,000 crowns (£3,250) with a subsidy of 100,000 crowns (£500). In private production there were only very limited means for the documentary films.

"The Germans thwarted all efforts of ours to develop our Industry. Shortly after their invasion of Prague they took over our film studios and they left only two production companies, which were only allowed to make seven films a year all told; they also left only two distribution firms. To destroy the Czech film in every way, they enforced their own production costs according to the inflated mark. Under this pressure the production costs of Czech films went up to 12,000,000 crowns, and in one case to 25,000,000 crowns.

State Control

"It was therefore only natural that film workers wanted the State to take over the production and distribution of their films in order to save the Industry.

"In fulfilling our nationalisation decree 16,000 film workers from the old film Industry were reappointed, 40 were excluded and another 1,000 were engaged.

"The turnover of the State film Industry is about 1,000,000,000 (milliard) crowns yearly. Costs of production are 250,000,000 crowns, kinemas — 500,000,000, administrative expenses 45,000,000 crowns, film institute 25,000,000 crowns, documentary films 10,000,000 crowns. We pay 150,000,000 crowns in foreign exchange for distributors' fees. The nationalisation of our film Industry is rather profitable for the foreign distributors exporting films to Czechoslovakia, because if I have to mention only distributing fees paid to Great Britain, they were about 100,000 crowns for a feature film before the war and now they sometimes reach 1,500,000 crowns, *i.e.*, £75,000."

The British Film Institute held a lunch on Friday at which the Czechs were addressed by the Institute's president, the Duke of Sutherland.

Gordon Walker, the Institute's chairman, also spoke.

Cornel Wilde and Maureen O'Hara in the 20th-Fox Technicolor production THE HOMESTRETCH

LABS FIGHT A.C.T. INTERCHANGE VIEW

Wants Right to Select Own Trainees

THE Film Laboratory Association has turned down the A.C.T. suggestion—made at the union's annual meeting—that the new apprenticeship scheme should make it possible for the transfer of workers from the laboratories into the studios. Meeting last week, the laboratory men decided that such a system would not be in the best interests of the processing part of the Trade.

They were discussing finer points of the draft agreement which is shortly to be worked out by the Joint Training Council. Members feel that once a man leaves for a spell in the production section, he will not want to return to the laboratory. They consider the suggestion in the draft for a transfer between sections to indicate not a change of job from laboratory to studio, or from studio to renting, but a change between sections in the same type of employment.

Another point which the F.L.A. makes is that it wants to retain the right to select its own trainees without having to pass a man on to the Training Council, which may turn down his application or pass him on to another section of the film Trade.

The laboratory men on the training committee are: W. A. Fielder, Bill Harcourt, Mr. Oliver and Sydney Wake.

The F.L.A. held an extraordinary general meeting last week to revise its constitution. It gives itself power to deal with anything affecting laboratories which may arise. Further, members agreed to open membership to firms engaged in film treatment generally.

Burnley Bench, on May 7, granted an application for the transfer of the licence of the Majestic to the newly appointed manager, E. Needham, from James Halstead.

Hyams Bros. as Renters to Handle £15,000,000 Reissue Programme

"WE ARE INDEPENDENT AND HAVE NO POLITICAL TIES"

AN independent renter with no political ties but with an initial output of 90 box-office Universal reissues and 20 tested British favourites —that's how Phil Hyams introduced the Hyams' brother company, Eros Films, to Trade and Press last week. He hinted that in the near future the brothers may enter the production field "because my son Norman says that renting is not constructive."

The initial Eros output represents some £15,000,000 of production cost and is topped by such films as Crosby's "If I Had My Way," "Broadway" with George Raft, James Mason's "The Man in Grey," and Gainsborough's "Love Story."

Rank Deal

Phil Hyams said that the company was very grateful for the co-operation shown by Arthur Rank in providing the British quota side of the output. E. T. Carr, joint managing director of G.F.D., congratulated the Hyams brothers on their come-back and assured them of his readiness to help in the future.

Hyams said that it had been his ambition to retire at 50, but once in the show business it is impossible to retire. He had hoped to return to the kinema side of the Industry, but as it would be impossible to build new theatres for several years his brother and himself had decided to come back in the renting side.

The new company was essentially a family concern. "We have our money in the business. It is not public money. We stand or fall by the service we give the exhibitor," he commented.

Hyams then recalled the late 'twenties and early 'thirties. It was, he said, in 1922 that he put on at the Canterbury "The Cabinet of Dr. Caligari." He was proud of the reputation, built up as a showman, of always leading the public to enjoy something different.

The brothers had not only tried to give good entertainment but had gone all out to give their customers first-grade kinemas—building the Broadway, Stratford, in 1928, then the Trocadero, Elephant and Castle, and later, the Gaumont State, largest theatre in Europe.

Dark Days of 1940

Phil Hyams went on: "My father bought flour from Joe Rank many years ago with which to make 'dough' to build kinemas. I helped him in the bakery and helped to run the small family kinema at the same time. Everything went well until the last war. Then, in 1940, we were on the floor."

It was at that time, said Hyams, that he and his brother were forced to make a decision on whether to close down or not. Every London house was running at a loss. While making the decision a deputation came to the office from the staff. They gave an ultimatum: We quit unless every man and woman earning over £5 a week has his or her wage reduced to £5. Highly paid engineers all fell into the scheme, living during the blitz in A.R.P. centres and existing on canteen food.

"I want to pay tribute to those hard-hearted and terrible renters," the speaker continued. "I said to one of them: 'We shall have to close down. We owe you too much money and you will have to release us from our future contracts. If we were to pay you anything at all for a film we should lose money.' That renter immediately agreed to let us have films at the cost of the actual copies. We paid £40 for a big picture which we had contracted for about £600. That system went throughout the whole renting trade."

Staff Repaid

When the box-office boom hit the West End, said Hyams, the company was able to pay back its staff and settle its debts with the renters.

"This is the business of which we are proud to be a part. I am proud to be one of their number. This is the business to which I want to come back," he concluded.

Hannen Swaffer referred to the early days of the Hyams. Then, he said, "At that time they were using all their racial cunning to keep down the rental charges for pictures. Now they will be similarly engaged in raising the economic level of film hire."

P. L. Mannock, film critic of the *Daily Herald*, said that the Hyams had earned a reputation for giving audiences not only a personal service, but for introducing them to new forms of entertainment.

B.F.P.A. Told That Still Publicity is Inadequate

The A.C.T. has told the British Film Producers' Association that publicity members of the union must be given more co-operation with their work and that steps must be taken by the producers to improve British publicity methods of still distribution, which, the union alleges, must be done if British pictures are going to increase their overseas sales.

This, in a nutshell, is what a six-point memorandum from A.C.T. has to say. It was drafted by the associate producer, stills and publicity sections of the union. The publicists want the power to pass their own exploitation, Press and advertising material, but agree that the producer on a picture should retain the right to pass character portraits.

The union also urges that at least two days be counted in a schedule for time taken on still pictures and that all artists should remain on contract until publicity pictures have been completed.

Sir Henry French, director-general of the B.F.P.A., tells the KINE. that the report has been discussed by members and that "some items have received favourable consideration."

F

EXHIBITORS

PHIL

AND

SID

HYAMS

START DISTRIBUTION AS

EROS FILMS

AND ANNOUNCE THEIR FIRST

TWELVE

TITLE	STARS
EAST SIDE OF HEAVEN	BING CROSBY . JOAN BLONDELL
THE STORM	CHARLES BICKFORD . PRESTON FOSTER
SON OF FRANKENSTEIN	BORIS KARLOFF . BELA LUGOSI
THE MUMMY'S HAND	DICK FORAN . PEGGY MORAN
THEY WERE SISTERS	JAMES MASON . PHYLLIS CALVERT
HAWAIIAN NIGHTS	JOHNNY DOWNS . MARY CARLISLE
BROADWAY	GEORGE RAFT . PAT O'BRIEN
THE SPOILERS	RANDOLPH SCOTT . JOHN WAYNE
GREEN HELL	DOUGLAS FAIRBANKS Jnr. . JOAN BENNETT
HOUSE OF SEVEN GABLES	GEORGE SANDERS . VINCENT PRICE
WATERLOO ROAD	STEWART GRANGER . JOHN MILLS
TIGHT SHOES *(A DAMON RUNYON STORY)*	JOHN HOWARD . BINNIE BARNES

Selected from a list of Ninety Outstanding American Pictures, and Twenty of the most popular British Box Office successes, all of which they have acquired.

- - - They hope you agree with their choice - - -

In their opinion as Exhibitors each succeeding group will be just as interesting.

EROS FILMS

FORTHCOMING ATTRACTIONS

BRITISH—*(ALL QUOTA!)*

2,000 WOMEN	PHYLLIS CALVERT PATRICIA ROC
THE MAN IN GREY	JAMES MASON MARGARET LOCKWOOD PHYLLIS CALVERT STEWART GRANGER
A PLACE OF ONE'S OWN	JAMES MASON MARGARET LOCKWOOD
GENTLE SEX	JEAN GILLIE LILLI PALMER
I'LL BE YOUR SWEETHEART	MARGARET LOCKWOOD MICHAEL RENNIE
DEMI-PARADISE	LAURENCE OLIVIER PENELOPE WARD
FANNY BY GASLIGHT	JAMES MASON STEWART GRANGER PHYLLIS CALVERT
COTTAGE TO LET	LESLIE BANKS JOHN MILLS
DEAR OCTOPUS	MARGARET LOCKWOOD MICHAEL WILDING
LOVE STORY	STEWART GRANGER MARGARET LOCKWOOD
LAMP STILL BURNS	STEWART GRANGER ROSAMUND JOHN
MADONNA OF THE SEVEN MOONS	STEWART GRANGER PATRICIA ROC PHYLLIS CALVERT
SECRET MISSION	JAMES MASON MICHAEL WILDING
SILVER FLEET	RALPH RICHARDSON GOOGIE WITHERS
CANTERBURY TALE	ERIC PORTMAN SHEILA SIM DENNIS PRICE
JEANNIE	MICHAEL REDGRAVE BARBARA MULLEN
THEY MET IN THE DARK	JAMES MASON JOYCE HOWARD
I KNOW WHERE I'M GOING	WENDY HILLER ROGER LIVESEY

AMERICAN

IF I HAD MY WAY	BING CROSBY
HIRED WIFE	ROSALIND RUSSELL BRIAN AHERNE
BACK STREET	CHARLES BOYER MARGARET SULLAVAN
FLAME OF NEW ORLEANS	MARLENE DIETRICH BRUCE CABOT
UNFINISHED BUSINESS	IRENE DUNNE ROBERT MONTGOMERY PRESTON FOSTER
APPT. FOR LOVE	CHARLES BOYER MARGARET SULLAVAN
SABOTEUR (Hitchcock)	PRISCILLA LANE ROBERT CUMMINGS
LITTLE TOUGH GUYS IN SOCIETY	MARY BOLAND ED. EVERETT HORTON
THE INVISIBLE MAN RETURNS	SIR CEDRIC HARDWICKE NAN GREY
MODEL WIFE	JOAN BLONDELL DICK POWELL
I STOLE A MILLION	GEORGE RAFT CLAIRE TREVOR
ONE NIGHT IN THE TROPICS	ALLEN JONES NANCY KELLY ABBOTT & COSTELLO
LADY OF CHEYENNE	LORETTA YOUNG ROBERT PRESTON
RAGE OF PARIS	DOUGLAS FAIRBANKS DANIELLE DARRIEUX
ARGENTINE NIGHTS	RITZ BROS. ANDREW SISTERS
SERVICE DE LUXE	CONSTANCE BENNETT CHARLES RUGGLES
WHEN THE DALTONS RODE	RANDOLPH SCOTT KAY FRANCIS
GHOST OF FRANKENSTEIN	LON CHANEY LIONEL ATWILL

And of Course — Shorts! of every type

We have acquired the London & Provincial premises formerly occupied by Anglo-American Film Corporation Ltd. We have the majority of the original sales and indoor staffs still with us.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

He's a *one*, he is!

* * *

In fact, he's one year old; but already he's giving entertainment to millions who would otherwise lack it—

* * *

—and profit to wise showmen everywhere who have realised that young 16-MilliMetro has that golden touch—like his pops.

* * *

Already 42 big films have been released in Great Britain in sub-standard form; and when I say "big," I mean the very biggest in twenty years of pioneer film-making.

* * *

For example, "PRIDE AND PREJUDICE," "MAYTIME," "WATERLOO BRIDGE," "TREASURE ISLAND," "MUTINY ON THE BOUNTY," "TWO GIRLS AND A SAILOR," "OUR VINES HAVE TENDER GRAPES," "CAPTAINS COURAGEOUS," "MADAME CURIE," "A NIGHT AT THE OPERA," "LITTLE NELLIE KELLY," "THE LAST CHANCE," "SAN FRANCISCO," "THE VALLEY OF DECISION," "DAVID COPPERFIELD," "PERFECT STRANGERS," "ZIEGFELD GIRL," "NIGHT MUST FALL," "THE GREAT WALTZ," "MRS. PARKINGTON," "THE BARRETTS OF WIMPOLE STREET," "RAGE IN HEAVEN," "ROSE MARIE," "THE WHITE CLIFFS OF DOVER."

* * *

In addition to these classics, I have plenty of more frivolous subjects, and a large selection of shorts.

* * *

In fact, there is a complete 16-mm. programme waiting, to suit every taste, anywhere. Ring Mr. Russell-Roberts at Sloane 0746, or take a walk to 1, Belgrave Place.

Speaking of great films reminds me that from all over the world reports come in of the tremendous success of my revivals.

* * *

In New York, for instance, "BOOM TOWN" is playing at the Rialto to 120% of that theatre's average business—and at a time when there's a minor wave of thriftiness passing over the States, and people are less inclined to spend their money at the higher-priced Broadway houses than they were a year or two ago.

* * *

From all over Great Britain and Eire similar reports come of triumphant re-presentations, including "SMILIN' THROUGH," "MAYTIME," "THREE COMRADES," "BLOSSOMS IN THE DUST," "RAGE IN HEAVEN," "WATERLOO BRIDGE," "FLORIAN," etc.

* * *

Next week "A DAY AT THE RACES," that inspired piece of clowning by the Marx Brothers, with Allan Jones and Maureen O'Sullivan, starts its rollicking career all over again.

Groucho is almost succumbing to temptation, in the person of that "perfect stooge," Margaret Dumont.

* * *

May I have a word in private with you, Mr. Exhibitor? Thanks. Don't think I underestimate for a moment the importance to you—and to me—of giving your public plenty of good *new* pictures.

* * *

At the present moment I have 8 completed and waiting to be shown; 11 being edited; 4 shooting; 14 in preparation and going into production very soon.

* * *

But the attitude occasionally reported by my salesmen—only occasionally, mind you—that it lowers the prestige of a leading cinema to show an old film is, frankly speaking, just plain nonsense.

* * *

When you have read a good book, you don't throw it away. When a great opera or play has had its first presentation, it is not relegated to the limbo of forgetfulness.

* * *

The book is re-read again and again. The play or the opera is revived and re-revived.

* * *

So must it be with films. I know, and so do many hundreds of British exhibitors, that the public *wants* to see the great films of the past.

* * *

A good old one is often better than a mediocre new one, and frequently does much better business. I know—and so do you.

* * *

Thanks, Mr. Exhibitor.

* * *

My mention of "BOOM TOWN," in which Clark Gable was one of the four stars, reminds me that his new vehicle, "THE HUCKSTERS," is now in the final stages of editing; and it's a humdigger!

* * *

This, you remember, is also Deborah Kerr's first Hollywood assignment; and the English girl has made good in no uncertain fashion.

Here you see Clark and Deborah on the set.

* * *

She goes on to "IF WINTER COMES," with Walter Pidgeon, Angela Lansbury, Hume Cronyn.

* * *

And Gable's next will be "THE HOMECOMING OF ULYSSES," produced by Sidney Franklin.

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Barber of Seville, The (Film Traders Ltd.)—Italian.	90 min. (U)	Tito Jobbi, Nelly Corradi.	Straight picturisation of Rossini's opera. Excellent rendition of the music and generally well presented.	Very good advanced hall booking. Especially for music lovers (C).
Born to Speed (Pathe)—U.S.	59 min. (U)	Johnny Sands, Terry Austin, Don Castle.	Midget car racing comedy melodrama. Story adequate, young star engaging and track thrills expertly timed and presented.	Sound average programme fare (CC).
*Brothers, The (G.F.D.)—British.	98 min. (A)	Patricia Roc, Will Fyffe, Maxwell Reed.	Romantic melodrama suggested by L. A. G. Strong's sombre best-seller of life in early twentieth-century Skye. Acting good and staging impressive, but story development uneven.	Moderate British title booking (NC).
Guilt of Janet Ames, The (Columbia)—U.S.	82 min. (A)	Rosalind Russell, Melvyn Douglas, Sid Caesar.	Dizzy psychological extravaganza. Stars' performance good, but story far-fetched.	Ticklish booking for the general run of halls (NC)
Her Sister's Secret (Pathe)—U.S.	84 min. (A)	Nancy Coleman, Margaret Lindsay, Philip Reed.	Artistically handled unmarried mother-love melodrama. Story arresting and appealing, acting very good and detail flawless.	Very good general booking (NC).
Jewels of Brandenburg (20th Century-Fox)—U.S.	63 min. (A)	Richard Travis, Micheleine Cheirel, Leonard Strong	Romantic crime melodrama. Story and characterisation completely phoney.	Poor (C).
Le Deserteur (G.C.T.)—French.	90 min. (A)	Jean Pierre Aumont, Corinne Luchaire.	Very slowly developed story of a soldier in the last war who nearly deserts for the love of a woman. Good characterisation.	Fair average advanced hall booking (NC).
*Life is Nothing Without Music. (Exclusive)—British.	34 min. (U)	Jessie Matthews, Alvar Liddell, Bob Busby.	"Short and sweet" musical travelogue, centering on storied and historic Brixham, Devon. Presentation novel.	Safe British quota fill-up (CC).
Panique (British Lion)—French.	100 min. (A)	Michel Simon, Viviane Romance.	A brilliant French "whodunnit" which is guaranteed to make patrons' hair rise. Superlative production and suspense values.	Excellent advanced hall booking (NC).
*Royal Tour of South Africa. (20th Century-Fox)—British.	40 min. (U)	——	Comprehensive pictorial record of the Royal Visit to South Africa.	Outstanding documentary (CC).
South of Monterey (Pathe)—U.S.	62 min. (U)	Gilbert Roland, Martin Garralaga, Frank Yaconelli.	Happy-go-lucky horse opera with a colourful Mexican wardrobe. It measures up to Cisco Kid series standard.	Acceptable second for the family and populars(CC).
Strange Voyage (Pathe)—U.S.	60 min. (U)	Eddie Albert, Forrest Taylor, Elena Verdugo	"Half-pint" adventure melodrama. Scenery and photography impressive, but story uneven and presentation untidy.	Kids' club second (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for children. *British Picture.

Reviews for Showmen

THE BROTHERS

General F.D. British (A). Directed by David MacDonald. Featuring Patricia Roc, Will Fyffe and Maxwell Reed. 8,786 feet. Release not fixed.

"REGIONAL" romantic melodrama suggested by L. A. G. Strong's sombre best-seller of family feuds in early twentieth-century Skye. Much of the acting is good and the detail is obviously authentic, but, in spite of its flawless atmosphere and compelling scenic beauty, story development is halting and the climax both vague and abrupt. Gripping in parts, but gloomy and dishevelled as a whole, it prejudices its chances by trying to cover too much at one time. The main conflict between the brothers merely gets the "billing" of a preliminary bout. Moderate British title booking.

Story.—In the year 1900 Mary Lawson, a comely Scottish orphan, is sent to Skye to live with the Macraes. The Macraes and the MacFarishes, who, like the Macraes, are secretly engaged in distilling, are lifelong enemies, but this doesn't prevent young William McFarish from making overtures to Mary. Fergus, second son of Hector, stern head of the Macraes, rescues Mary when Willie becomes a little too persistent and the outraged MacFarishes immediately challenge the Macraes to a trial of strength. The Macraes win, but Hector dies. John, Hector's elder son, becomes the head of the family and, although married, covets Mary. John has brains, but envies Fergus's brawn, and when he learns that Mary and Fergus are in love he is consumed by jealousy. He sows doubt in Fergus's mind and, after he reminds Fergus of an old legend in which a young man destroys his faithless sweetheart, Fergus kills Mary and then himself. Eventually, the neighbours get to hear and in their wrath they demand John's life, and he is finally executed in the ingenious but barbaric manner of the clans.

Acting.—Patricia Roc is not well cast as Mary. Her acting lacks depth and her emotional range is limited. Maxwell Reed shows definite promise as Fergus, Duncan Macrae impresses as the smouldering John, and Will Fyffe, Finlay Currie, Andrew Crawford and James Woodburn fill their rôles with distinction.

Production.—The method of execution used in the stormy times depicted in the picture was to pinion a man, put corks under his arms and then cast him into the sea to float neck-deep with a fish tied to his head. The wild geese did the rest. The ritual is shown in all its gory detail. There are other grisly and exciting scenes, but the main issue is not developed until the film is more than half-way through. The time-lag causes it to lose momentum and interest. The book needed no improvement, and it is all the more surprising to see that the author was partly responsible for the script. The picture would have been twice as good if well had been left alone. The lesson's well worth remembering.

Points of Appeal.—Sombre but impressive spectacular highlights, good characterisation. authentic backgrounds and best-seller title.

REVIEWS—continued on page 26

***REVIEWS*—continued from page 25**

THE GUILT OF JANET AMES

Columbia. American (A). Directed by Henry Levin. Featuring Rosalind Russell, Melvyn Douglas and Sid Cæsar. 7,412 feet. Release not fixed.

EXTRAVAGANZA, illustrating through a fantastic series of "word pictures" the rapid rehabilitation of a deeply inhibited war widow, and the man, an alcoholic ex-officer, who holds himself responsible for her emotional hang-over. Nothing short of a miracle could make sense, let alone popular entertainment, of its hazy mixture of romance and mumbo-jumbo. Ticklish booking, anyway, for the general run of halls.

Story.—When David Ames gives his life in the war to save five comrades his highly sensitive wife, Janet, determines to interview the survivors and satisfy herself that they are worthy of David's sacrifice. A feeling deep down that she wasn't the best of wives prompts her actions, but before she gets properly started she is knocked down by a car and taken to hospital. The first name on her list is Smithfield Cobb, once a famous journalist and now a hopeless drunkard. He is called to the hospital and is informed that Janet has lost the use of her legs. Her trouble is obviously mental and Smithfield decides to paint a glowing word picture of the five men and prove to Janet that David did not die in vain. He succeeds and Janet is on her feet again. He then disappears, but Janet traces him to the nearest bar. He confesses that he was David's commanding officer and that he ordered David to sacrifice his life. He also admits that his tale of the survivors was phoney. The cause of Smithfield's drunkenness is clear and Janet sets about curing him.

Acting.—Rosalind Russell acts as intelligently as her part will permit as Janet, and so does Melvyn Douglas as Smithfield. Both are incapable of bad performances. The best of the rest is Sid Cæsar, who rubs the hokum in by brilliantly lampooning the professional psychiatrist.

Production.—Here is a picture which asks too much of an audience. Being different is one thing, but to expect anyone to believe in all this is, to put it bluntly, a little too thick. With all its five stories within a story, high falutin' dialogue and technical presentation, it seldom reaches the head or heart and is far more likely to shock than soothe the war-bereaved. At best, a box-office gamble. Needless to say, we wish it luck.

Points of Appeal.—Title, stars and slight feminine angle.

THE BARBER OF SEVILLE

Film Traders, Ltd. Italian (U). Directed by Mario Costa. Featuring Tito Gibbi and Nelly Corradi. 8,100 feet. Release not fixed.

ROSSINI'S opera, a stylised piece is presented admirably not so much technically as musically.

The singing and orchestration are in the top flight and music lovers will find it wholly satisfying.

Incidentally, this is the first Italian film to be shown here since before the war.

Story.—The Count of Almadiva, under the name of Lindoro, serenades Rosina. She fails to respond. A barber, his ex-valet Figaro, spurs him on. He sings again, but Rosina's reply is cut short. Figaro suggests that the Count dresses up as a soldier, pretends to be drunk and so enter the house. He does so, pretending to have been billeted there, but Don Bartolo, Rosina's guardian, who wants to marry her for her money, orders her away. Figaro enters, followed by the police, to arrest the Count, but he produces his credentials and is immediately released. The Count re-enters, disguised as a music teacher, and his offer to blackguard Almadiva to Rosina, wins Bartolo's confidence. The entry of the rascally priest threatens disaster and he is bribed to go away. Then Bartolo tells Rosina that Lindoro intends to sell her to the Count of Almadiva, but on that gentleman's return with Figaro, he exposes this slander by revealing his true identity.

Acting.—The Figaro of Tito Gibbi is perfect, both in the singing and interpretation of the rôle; Nelly Corradi's Rosina is also excellent. The singing of the rest of the cast is up to standard.

Production.—While the presentation is efficient, it is on straightforward lines and does not take very much advantage of the scope offered by the screen as compared to the stage. However, the lighthearted opera is put over with a verve and vivacity and will appeal strongly to all music lovers. The orchestra and chorus of the Royal Opera House, Rome, are beyond reproach.

Points of Appeal.—First Italian film since the war, introducing an extremely good rendition of Rossini's "Barber of Seville."

LE DESERTEUR

G.C.T. French (A). Directed by Leonide Moguy. Featuring Jean Pierre Aumont and Corinne Luchaire. 8,200 feet. Release not fixed.

THIS film was made in France in 1938 and its basic idea is extremely good. Unfortunately, the director has seen fit to make it in such a leisurely tempo that it loses much of its dramatic impact.

The story deals with a soldier in the 1914-18 war, whose train is derailed near his home town, who takes French leave to meet his sweetheart. He finds complications have arisen and in consequence nearly becomes a deserter.

Characterisation is extremely good, but the pedestrian production lowers its entertainment level very considerably.

Story.—Private Paul persuades his sergeant to let him go and see his girl and parents. When he gets home he finds the girl, Marie, an orphan who had lived with his parents, working in a cheap canteen. It transpires that his mother, jealous of her son, had driven her out and she was partly in the power of the canteen proprietor, a tough named Auguste. He misunderstands her and she him, but finally, the mother confesses that she had poisoned Marie's mind against him. They reunite and Auguste is almost killed in a fight and finished off by a German bomb. Paul is just able to reach his train before it restarts for the front.

Acting.—Jean Pierre-Aumont is admirable as the frustrated Paul and Corinne Luchaire very good as Marie. Paul's parents are played with feeling by Delmont and Berthe Bovy.

Production.—It is a pity that the story, which has eminent dramatic import, should have been directed in so leisurely a fashion. The opening sequences begin to bore one, and it is only later that one feels life begin to pulse through the plot. The war atmosphere, with its sound of distant guns, is excellent and the characterisations are entirely convincing.

Points of Appeal.—Well made, strongly dramatic romance. Very good acting.

PANIQUE

British Lion. French (A). Directed by Julien Duvivier. Featuring Michele Simon, Paul Bernard and Viviane Romance. 9,900 feet. Release not fixed.

DUVIVIER, who must be regarded as one of the finest directors in the world, has made a French "whodunnit" which will linger long in the memory. It has a tensity that is at times almost unbearable, and a climax which is likely to make your hair stand on end. Brilliantly acted and ingeniously constructed, it should prove to be an excellent attraction. Sub-titling is to the point and fully explanatory for those who have no French.

Story.—In a Paris suburb a woman is found dead. The whole district is very perturbed, with the exception of M. Hire, an eccentric bachelor. The victim had 7,000 francs in her possession and that had disappeared. The same day as the murder, Alice, the mistress of Alfred, a low character, is discharged from prison where she had been serving a sentence to save him from the same fate. Suspicion falls on Hire, who is regarded with suspicion by the locals. However, he is able to tell Alice that Alfred had committed the murder and that he had proof of it. Alice gets a full confession from Alfred, and to help him, pretends to be in love with Hire, and finally manages to plant the handbag with the money in his room. This leads to his being hunted by the police and the populace and finally falling from a high building to the street below. But in the back of the camera which he always carried the police discover an actual photograph of the crime, so fate overtakes Alice and Alfred.

Acting.—Michele Simon is immence as the eccentric Hire. He gives point to every shade of emotion that the character calls for. Paul Bernard is extremely good as the spiv, Alfred, and Viviane Romance's Alice is a performance long to be remembered. She expresses her passionate love for Alfred in unforgettable manner.

Production.—One can hardly remember a bad Duvivier film, but this is certainly one of his best. He has made of Hire a pathetic, misunderstood creature, longing for sympathy and finding only betrayal of his trust. The suspense gradually gains in strength as the story unfolds and the ending is a triumph of sustained thrill. The atmosphere of the Paris suburb is wholly convincing and the various incidental characters are lifelike.

Points of Appeal.—One of the most thrilling "whodunnit" stories to come from a French studio, Duvivier's reputation, and the acting of Michele Simon.

BORN TO SPEED

Pathé. American (U). Directed by Edward L. Cahn. Featuring Johnny Sands, Terry Austin and Don Castle. 5,369 feet. Release not fixed.

MIDGET-CAR racing comedy melodrama. It concerns a youngster who inherits a mania for speed from his ace-driver father, killed in a crash, and quickly proves himself to be a chip of the old block. The unaffected natural acting of Johnny Sands and the expertly timed, exciting track thrills keep its time-honoured action reasonably taut. A "springer" for the ninepennies and adolescents, it's sound average programme fare.

Story.—Johnny, posthumous son of Steve Randall, a crack racing driver, follows in his father's footsteps. Johnny asks for an "audition" from Mike Conroy, an auto-racing promoter, who allows him to pilot a spare racer. Toni, pretty niece of his father's mechanic, is afraid that Johnny will break his neck, but, although the boy finds the path to fame far from easy, he finally makes the grade and marries Toni.

Acting.—Johnny Sands makes a refreshingly boyish Johnny, Terry Austin is an engaging Toni, and Geraldine Wall acts like a real mother as Mrs. Randall. Don Castle, Frank Orth and Joe Hayworth also pull their weight.

Production.—There is nothing subtle about this motor-racing picture, but at least it employs human characters to build up to its exuberant track thrills. It combines humanity with a strong sense of humour. Helter-skelter with a heart.

Points of Appeal.—Fast action, good thrills, clean sentiment, "U" certificate and compact footage.

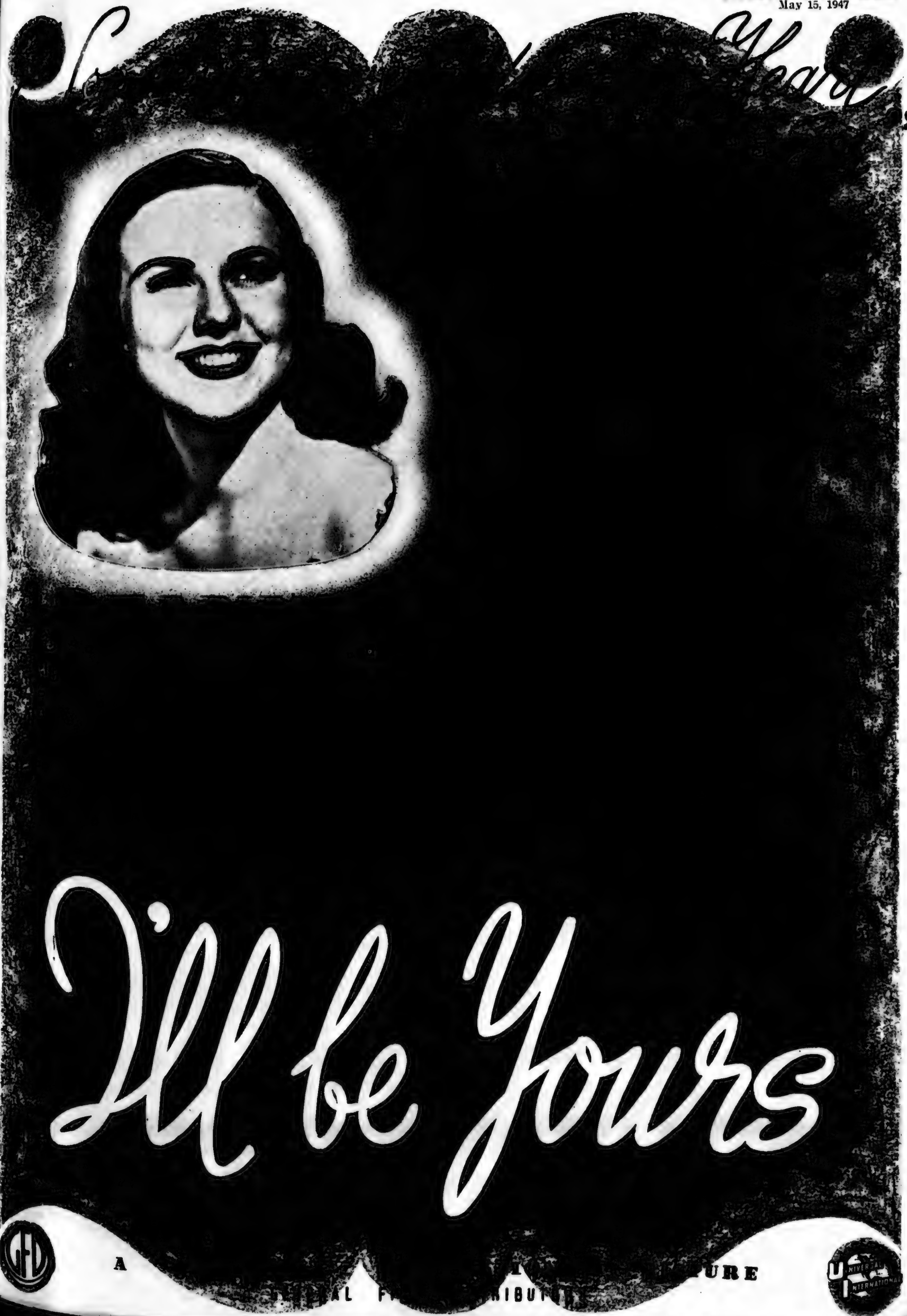
SOUTH OF MONTEREY

Pathé. American (U). Directed by William Nigh. Featuring Gilbert Roland, Martin Garralaga and Frank Yaconelli. 5,696 feet. Release not fixed.

HAPPY-GO-LUCKY horse opera with a colourful Mexican wardrobe. The latest of the Cisco Kids, it artfully changes its tunes and locale, if not its story, and, true to tradition, fades out on a friendly and exciting note. Acceptable second for the family and populars.

Story.—Senor Bennett, a crook, and double-crossing Police Chief Arturo conspire to cheat the peons out of their land. Bennett wants to marry Maria, Arturo's beautiful sister, but she turns him down. Bennett and Arturo refuse to accept the rebuff and promptly frame Carlos, Maria's lover, on a hold-up charge. The Cisco Kid gets to hear and he immediately

***REVIEWS*—continued on page 31**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Films Council's New Quota Recommendations

CLAUSE BY CLAUSE REVIEW

C. P. METCALFE

THE Quota Committee of the Films Council consists of seven men. They are: Professor Arnold Plant and A. Palache, independent members; Sir Alexander Korda and J. Arthur Rank, producers; Major R. P. Baker, representing the renters; E. J. Hinge and C. P. Metcalfe, exhibitors.

This is their report, clause by clause, in an edited version. It should be noted that Hinge and Metcalfe disagreed with the rest of the committee on a number of points.

It is agreed that separate quotas should be established in the new legislation for "first-feature" films, on the one hand, and for "supporting programmes" on the other. The quota for the "supporting programme" would cover "second features," and documentary and other specialised films, but not news films or advertisement films.

"First Feature" Films

A preponderating share of box-office rentals accrues to "first feature" films. Hitherto, under the existing quota arrangements for "long films," it has too often been the fate of British "features" to be booked as part of the programme supporting an American "first feature."

The Committee is agreed that a separate quota for British "first feature" pictures will now serve to consolidate their position.

Differential Quotas

The Committee is agreed, further, that the market conditions of film hire require the introduction in the new legislation of different exhibitors' quotas for various categories of kinemas.

So far as the production activities of the vertically integrated combines are concerned, the combines have in their own circuits an assured market which is not dependent on statutory safeguards; they can see to it that their films have as much priority in the allocation of their own screen time as they find most profitable. From the national standpoint, on the other hand, the fixing of quotas for the integrated combine circuits is still necessary.

The Committee is thus agreed that the integrated circuits can be expected to show an exceptionally high proportion of British films. Equally, it is agreed that kinemas in the most highly competitive positions, and with relatively weak bargaining power, cannot for their part hope to fare anything like as well. If differential assessments are introduced, the quota obligations of quite a large category of exhibitors should be reduced to a portion which it would be reasonable at any given time to expect them to achieve and which they should be required under heavy penalty to fulfil.

That proportion should be subject to periodic adjustment in the light of changing circumstances.

West End Kinemas

It does not appear desirable that the public who habitually frequent these kinemas should not see a good proportion of British films. The owners, even when they are American companies, are not badly placed to obtain them. The Committee is agreed that the same exhibitors' quotas should be applied to these kinemas as to the main British circuits.

As regards *the non-combine circuits and other independent kinemas*, the larger their box-office receipts the greater the attraction they offer to the distributor for booking the best British films he has to place. Groups of kinemas operated as a circuit have more to offer and should therefore fare better in their search for good British films than if each bargained separately.

To attempt to provide in the new legislation for a separate assessment and review of the quota obligations of each of 4,000 kinemas would be most undesirable, if not quite impracticable. Following the Council's experience of endeavouring to decide whether exhibitors' defaults were due to circumstances beyond their control, it is generally agreed that the new legislation should aim in its quota provisions at simplicity.

The Committee is accordingly agreed that differential exhibitors' quotas should be applied by the new legislation to the following categories of kinemas.

(1) Highest British quota for
  (a) the three circuits of the combines, and
  (b) West End pre-release kinemas;
(2) Next highest for any group (including those with co-operative booking arrangements) with a minimum of £4,000 average combined takings per week (excluding tax);
(3) Next highest for independent kinemas so located that there are not more than, say, two other kinemas within, say, 2 miles radius;
(4) Lowest rates for all other kinemas, with the exception that small houses (other than those which come into category 3) with average weekly takings of less than £100 shall be exempt.

Basis of Calculation

In the case of the "first feature" quota, the Committee is agreed that the footage basis of computation and the minimum cost provision should be abandoned in favour of reckoning the number of performances of British pictures against those of foreign pictures.

The adoption of a six months' period would ensure a fairer distribution of good and bad playing times than necessarily obtains under the present yearly quota.

The Committee is further agreed that the new legislation should lay down maximum and minimum quotas for the whole term of the Act, varied year by year in the light of all the circumstances.

Supporting Programme

The Committee recommends that the same system of differential exhibitors' quotas should be applied to the "supporting programmes" as to "first features." These will be based on footage.

No minimum cost should be required.

Exhibitors' Quota

The recommendations of the Committee concerning exhibitors' quotas, having regard to the foregoing considerations, are as follows:

For kinemas in category 1, first feature quota of 25 per cent. minimum, 50 per cent. maximum, with supporting programme at 20 per cent. to 50 per cent. Commencing quotas should be 33⅓ per cent. for first features and 20 per cent. for supporting programmes.

The figures for category 2 are the same throughout, excepting that the commencing quota for first features should be 30 per cent. The figures for category 3 are also the same throughout, except that the opening quota for first features should be 25 per cent.

Category 4—the small independents—shows a real drop. Minimum first feature quota is 7½ per cent., maximum 20 per cent. The minimum supporting programme is 7½ per cent., maximum 25 per cent. Opening quota for first features should be 10 per cent. and for supports 12½ per cent.

Renters' Quota

The Committee, with the exception of the independent exhibitor members, is agreed that the time has now come to end renters' quota.

The independent exhibitors strongly oppose this recommendation, on the ground that it would canalise the distribution of virtually all British films through the vertically integrated combines and seriously upset existing arrangements.

The lay members of the Committee appreciate the weight of these views. They suggest the solution lies mainly in a radical reform of the prevailing "barring" system, and, possibly, also in the acceptance by the Trade of co-operative booking.

"Barring" System

The existing barring system is an anachronism, quite inappropriate to present conditions.

There is room here for much more courageous experimentation on the part of renters, the circuits and independent exhibitors.

This is probably a matter for the Trade rather than for legislation, but statutory provision for an arbitration tribunal would assist in breaking down obsolete restrictive practices.

Co-operative Booking

The independent exhibitors have asked, in their submission to the President of the Board of Trade, that the principle of co-operative booking be established in the Trade.

While the renters remain opposed to the proposal, the Committee feels that the whole question requires careful reconsideration.

The Committee is of the view that the establishment of co-operative booking would assist the independent exhibitors considerably in their attempt to secure a larger share of the best British films at attractive dates. It recommends that the Board of Trade be asked to include in the new legislation provision for prohibiting discrimination by renters between circuit and co-operative bookings.

Fourth Circuit

The majority of the Committee sees no objection to such a development, but would add the proviso that from an economic and administrative standpoint no attempt should be made to enforce it by legislation or to use it as an instrument of State competition with commercially operated kinemas. To these views of the majority of the Committee the Trade Union representatives record their strong dissent.

16-mm. Films

The Committee proposes that the new Act should apply in all cases to 16-mm. as well as 35-mm. films.

The Committee suggests lines on which the Films Council can be reformed, and it recommends that the Council should invite the Board of Trade to give serious consideration to including in the new Act effective safeguards against the infiltration of control, financial or managerial, over the British film Industry.

Differences

E. J. Hinge and C. P. Metcalfe, the exhibitors on the Committee, disagree on many points. They do not want a differentiating quota. Particularly they do not want higher quota on the smaller circuits which have nothing to do with production.

They do not want separate quotas for first features and for supporting programmes. They consider this undesirable and unworkable.

They consider that the commencing quotas, suggested by the Films Council, are much too high and will result in excessive defaults.

They are strongly opposed to the proposal of abolishing renters' quota. They say this would make the independent's booking position impossible.

A minority, headed by George Elvin and Tom O'Brien, urged national participation in the Industry.

Sir Alexander King recommended that a Scottish advisory films committee should be appointed to advise on new legislation as it affected Scotland.

Denham Previews Mobile Location Train

A mobile location train, consisting of 12 vehicles, specially constructed to carry all studio requirements, was exhibited to production personnel at Denham on Monday.

The entire train was converted from ex-Service stock by Thomas Copeland and his Denham technicians. It can be used as a whole or despatched as separate units.

A full description of the train will appear in next week's studio pages.

Continued from page 3

and restrictive, and wants an official arbitrator appointed by the Board of Trade to hear bar disputes.

It is in favour of co-operative booking, which it thinks will help small exhibitors to get a fair share of good British films. It wants 16-mm. covered in all aspects of the Act.

The Council likes the idea of a fourth circuit—advocated by Labour M.P.s—but does not want it to arise from nationalisation or compulsion.

Lastly, it wants to see legal protection to prevent the British Industry falling under foreign control, financial or managerial.

These are the Council's proposals for an annual quota:—

Kategory of Kinema. Para. 12.	*Maximum and Minimum Quotas.*				*Commencing Quotas.*	
	First Features.		Supporting Programme.		First Features.	Supporting Programme.
	Max.	Min.	Max.	Min.		
	%	%	%	%	%	%
1. ...	50	25	50	20	33⅓	20
2. ...	50	25	50	20	30	20
3. ...	50	25	50	20	25	12½
4. ...	20	7½	25	7½	10	

Complete Exemption for kinemas with average weekly takings of less than £100, other than those which come into category 3.

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ANOTHER GRE

"Britain has done it again . . . a brilli
blend of artistry and entertainme
which will, I confidently predict, colle
currency from the four corners of t
earth.
"Beautifully photographed in Tech
color and finely acted . . . exceptiona
entertaining."—Reg. Whitley, DAIL
MIRRO

"I have seen few films this year as good
'Black Narcissus' and never in my life
film more consistently beautiful."—
Campbell Dixon, DAILY TELEGRAP

"The direction is brilliant, the col
exquisite, the acting outstanding."—
REYNOLDS NEW

"One of the most be
tiful films ever made
Miss Kerr...is quite fla
less."—Stephen Wa
SUNDAY EXPRE

"Everybody is going
like 'Black Narcissu
—W. A. Wilcox,
SUNDAY DISPAT

"The Archers . . . ha
this time scored a bul
eye . . . a film that... y
will find entirely sa
fying."—Kay Quinl
SUNDAY EMPI
NE

ICTURE FROM THE RANK ORGANISATION

J. ARTHUR RANK PRESENTS

DEBORAH KERR

(BY ARRANGEMENT WITH METRO GOLDWYN MAYER)

SABU · DAVID FARRAR · FLORA ROBSON

Black Narcissus

IN TECHNICOLOR

with Esmond Knight · Jean Simmons · Kathleen Byron

hope you see this film."—Leonard Mosley, AILY EXPRESS.

was spellbound."—Elspeth Grant, DAILY RAPHIC.

he great public will love every scarlet inute of it."—Alan Dent, NEWS CHRONICLE.

joy."—John Thompson, EVENING STANDARD.

. . this enchanting picture."—Paul Dehn, SUNDAY CHRONICLE.

credit to a British studio."—A. E. Wilson, THE STAR.

film of extraordinary beauty."—Fred ajdalany, DAILY MAIL.

ne of the loveliest things to look at I have en for months."—Jympson Harman, EVENING NEWS.

"BLACK NARCISSUS" WINS "SUNDAY PICTORIAL" AWARD

"This British Film wins the 'Sunday Pictorial' Award for the Film of the Month of April. No other was on the short list. It was made in colour by The Archers, and stars Deborah Kerr, David Farrar, Sabu, and Flora Robson.

"Previous films to win the title Film of the Month were 'Odd Man Out,' 'Hue and Cry,' and 'The Best Years of Our Lives.'"

Extract from front-page story in "Sunday Pictorial," May 4th

RELEASE DATE
MAY 26th

A PRODUCTION OF THE ARCHERS

written, produced and directed by Michael Powell and Emeric Pressburger.

GFD

The Week in Scotland

C.E.A. Deputation Will Refute Glasgow Magistrates' Charges

"RAISING OF SATURDAY PRICES IS ERRONEOUS"

THE Scottish section of the C.E.A. has been considering the warning of the Glasgow Licensing Court regarding kinema queues and its allegation of the arbitrary raising of prices on Saturdays and holidays.

At last week's meeting it was decided to send a deputation to the magistrates refuting the allegations which, the Trade contends, are erroneous and uncalled for.

Czech Visitors

On the invitation of the directors of the Cosmo, a representative company of the Glasgow public and the Press attended a reception in the McLellan Galleries on Monday evening to meet Zdenek Fierlinger (Deputy Prime Minister of Czechoslovakia) and other members of the Czech delegation who were in Scotland for the Czech Film Festival in Glasgow.

Afterwards, the company attended the première of several Czech films at the Cosmo.

Under the guidance of C. A. Oakley, the delegation is being shown round Glasgow and West of Scotland during the week.

Orkney Fire

Kirkwall, in the Orkneys, is now left with only a part-time kinema and a mobile unit which tours the country districts, following a fire in the Albert Cinema, Kirkwall, on May 8, the only full-time kinema in the islands. This kinema seated 400 and served about 14,000 people in addition to troops of the Orkney Garrison.

Wedding Bells

The wedding of that popular "knight of the road," Herbert Maginnis, to Miss M. A. Edge, of Birkenhead General Hospital, will take place on Saturday, June 7, at Wallasey. The reception will follow in the Sunrise Café, Victoria Road.

Green Rebooks "Jolson Story"

For the first time in the long history of the theatres, George Green, Ltd., have rebooked a film to show concurrently at the Playhouse and Bedford. This is "The Jolson Story," which recently broke all records at those two houses. The film returns week commencing June 2.

Death of Campbell Harper

J. Campbell Harper, A.R.P.S. photographer, of Campbell Harper Films, Edinburgh, has died in the city at the age of 71.

Walter Jacobs, of United Artists' Glasgow office, has been the recipient of many congratulations and other things on the advent of a girl addition to the family.

James Welsh, kinema proprietor and former Lord Provost of Glasgow, has been elected chairman of the Scottish Committee of the Arts Council of Great Britain.

Presentation to F. G. Fuller on leaving the Odeon, Glasgow. Sir Patrick Dollan, F. G. Fuller, Major Clifford (the new manager), Sir Hector McNeill, Lord Provost of Glasgow, Chief Constable Malcolm McCulloch

J. C. Atkinson presenting the RCA Spring Cup to A. W. Brown, of the Regal, Yarmouth

CUT IN HEBBURN KINEMA ASSESSMENT

DAWE BROS., LTD., lessees of the Theatre Royal Cinema, Hebburn-on-Tyne, successfully appealed at Durham Quarter Sessions against the assessment on the premises.

The gross valuation was £525 with a rateable value of £434, and the magistrates reduced the assessment to £420 gross.

Presentation to F. G. Fuller on Leaving Odeon, Glasgow, to Move South

THE transfer to Folkestone of F. G. Fuller, for the past five years manager of the Odeon, Glasgow, has caused regret among his many Scots friends, whose appreciation of his services to the city and to the Trade was voiced last week at a complimentary luncheon at the Central Hotel, Glasgow.

The Lord Provost, Sir Hector McNeill, presided, and the other guests included Sir P. J. Dollan; Chief Constable Malcolm McCulloch; K. M. Dunn, Odeon supervisor for Scotland; Clem Livingston and Jack W. Robertson, of the *Scottish Daily Record* and *Evening News*; D. Bruce and A. S. Trotter, of the *Scottish Daily Express*; F. A. Fere, manager of the Alhambra; R. Ancill, G.F.D.; Mr. Campbell, Stockwell Street; Major Clifford, from the Odeon, York (Mr. Fuller's successor), and William Kempsell, of the KINE. Lord Inverclyde wrote regretting that Mr. Fuller was leaving Glasgow, and wishing him every success in his new post.

Each member of the company paid their tribute to Fred. and afterwards, on their behalf, the Lord Provost presented him with a travelling case, as a slight token of the esteem and regard in which he had been held by the people of Glasgow.

Mr. Fuller suitably replied and took the opportunity of hoping that the same measure of support and loyalty would be afforded to Major Clifford, his successor. He was sorry to leave Glasgow, where he had met so many friends.

The regret experienced by Glasgow and District Odeon managers at the departure of their colleague was also voiced at a presentation ceremony in the theatre, when he was the recipient of a travelling set subscribed to by all the managers of the Odeon theatres in Scotland. The set was handed over by John Kyle, Odeon, Hamilton (senior manager in Scotland), who conveyed best wishes for his success at Folkestone.

Mr. Fuller, in his reply, commented on the spirit of friendship and comradeship that had existed amongst the Odeon managers since he had come among them, and said he could not wish for finer friends than those he had met in Glasgow.

Women Want Probe of Children's Films

Research into the influence of the kinema on children was advocated at the annual meeting of the Standing Conference of Women's Organisations of Oldham on May 8.

One speaker said that some years ago Oldham Women Citizens did valuable pioneer work on this subject. Many of the 25 questions they drew up then had been satisfactorily answered, but there were probably 25 other questions which still needed an answer.

It was agreed to ask the executive committee to consider making a local research.

Trade at Play

A.B.C. GOLFERS OPE THE SEASON

A. W. Brown Wins RCA Cup

THE A.B.C. Golfers' Circle he their first meeting of t season at the Finchley Golf Clu when the competition for the RC Spring Cup, presented by J. Atkinson, of RCA, was won b A. W. Brown, of the Regal, Gre Yarmouth, with the best score handicap. More than 30 membe competed.

The runners-up prize went J. W. Wishart, and other priz winners were: Division 1, Fi prize, J. Beresford; 2nd prize, Lapthorn. Division 2, First priz T. Hughes; 2nd prize, A. C. Thir way. Special prize for 24 handica G. C. Dilley.

In the evening, the dinner in t Finchley Golf Club House was pr sided over by J. H. McDonal secretary of A.B.P.C., and vi chairman of the A.B.C. Golfe Circle. The guests of honour we Mr. and Mrs. J. C. Atkinson.

The toast of "The Finchley Go Club" was proposed by S. Lewis and replied to by the capta of the Finchley Golf Club, D. F guson.

Two Odeon Club Football Finals

The Cup Finals of two Ode National Cinema Club Footb Leagues were played last wee Over 7,000 spectators witnessed t final for the J. Arthur Rank c at the Wycombe Wandere ground, which resulted in an ov whelming win for Odeon, Hi Wycombe, over the Odeo Whitton, by 13 goals to 4.

Among those present were t councillors of High Wycomb L. A. Keene, manager of the wi ning team; J. S. G. Philcox, the Odeon, Twickenham, a secretary to the Thames Va Area League, and E. McQua Odeon National Children's C controller, who paid tribute to t O.C.C. movement, and the hi standard of sportsmanship d played. The proceeds of the gam which realised £200, were sent Wycombe War Memorial Ho pital and St. John's Hospit Twickenham.

The other cup final, between t Odeon, Watford, Club and t Odeon, Harlesden, Club, was very exciting event, with Watfo winning by 5 goals to 4.

Pavilion, Northwich, Win Campbell Shield

The Pavilion (Northwic Cinema Club football team be the Plaza (Northwich) team 4 goals to 2 to win the "Ja Campbell" Football Challen Shield given by Jack Campbe manager of the Scala, Runcorn.

Among those at the match we Johnstone Godfrey and R. Godfrey, joint managing direct of the Scala, Runcorn; Mr. D lington, Empress, Runcorn; Walker, Regal, Northwich; Miller, Pavilion, Northwich, a Mr. Fawcett, Plaza, Northwich

STUDIO NEWS AND VIEWS

Current Efforts to Save Floor Space: Portugal at Pinewood: The "Hamlet" Unit is Confident: Fire at Shepherd's Bush... When a Dakota Burned

ONE thing which has impressed me during the past few weeks of covering the studio beat has been the very genuine efforts which are being made in several studios to reduce schedules and so save some of that floor space which is the basic limiting factor to the progress of our forward-thrusting Industry.

The need to get the picture off the floor as soon as possible is not only now being widely recognised, but it is being met in a variety of ingenious ways. At Pinewood, the Wessex and Cineguild outfits turning out "The Woman in the Hall" and "Blanche Fury," respectively, are doing a lot of work with twin units.

For the latter film, producer Anthony Havelock-Allan is directing a "second unit" on a set representing the gardens of Clare Hall, while the first unit, under director Marc Allegret, is pushing ahead with the Assize Court scenes. The Wessex people are doing something of the same kind, especially with the art direction and set-dressing departments. While work is proceeding on the intimate flat scene, another team is dressing the elaborate Portuguese restaurant set and making lighting tests and rehearsals for the large crowd scenes to follow.

At Shepherd's Bush, two stages are being utilised for the screening of the drama of the crashed Dakota, "Rescue." At Worton Hall, when Kieron Moore fell ill, schedules were ruthlessly switched at a few hours' notice, and rapid rearrangements of sets and the call-sheet enabled later scenes to be shot without loss of production time.

I could continue to quote examples—for instance, I could give an impressive list of location work which is being carried out, sometimes months ahead of the time when the film is due on the studio floor. I could cite cases like that of the Boulting Brothers' flitting between Welwyn and Elstree in a valiant attempt to clip time off an exacting schedule. But I have said enough to illustrate the point that in most studios the old leisurely production methods have been irrevocably left behind.

Organisation, planned dovetailing of exterior and studio work, the use of twin teams, things such as these are making for speedier and more efficient production; and I hope they will give us space for more film per year, our prime need, if, as the forecast goes, the Government accepts in principle the B.F.P.A.'s quota recommendations.

PORTUGAL ON THE SET

DURING a rapid visit to Pinewood, where the Czechoslovakian delegation were sight-seeing in full force with quite obvious admiration, I came upon the "Portugal," a restaurant created for key scenes in "The Woman in the Hall." It's a remarkably fine piece of set designing by production designer Peter Proud and set-dresser Denys Pavitt.

The general feeling in the unit was that for this scene they should get away from the more common atmospheric restaurants, such as Montmartres and Madrids. Someone hit upon the idea of going to Portugal, an inoffensive and colourful country, for inspiration. Proud obtained some tourist literature on a preliminary "reece"—and discovered just the idea he needed in an illustrated account of peasant industries of the country.

So a smart London restaurant has been designed with these industries as the motif of decoration. Backs of double seats are bullock yokes, gaily decorated with red and blue plumes. A series of arches are decorated with plaques illustrating each industry, and each little group of tables close to them are decorated with symbols of the craft.

The entire set, built in a long, narrow triangle formation to allow for long tracking shots, looks colourful and very expensive. The bar is a miracle of supply—but all the inviting-looking bottles are empties from the Portuguese Legation. The cock, emblem of Portugal, occurs persistently in various decorative forms.

The set is not, in fact, expensive, but is a great tribute to the powers of improvisation of Proud, Pavitt and their team. The rich-looking decorated drapes, hand-painted with scenes of rural industry, are actually hessian impregnated with plaster. The sumptuous ceilings are actually carpets slung across from wall to wall and fringed with frayed rope.

The tablecloths consist of two layers of couponless material, cut and folded into a deceptive semblance of elegance. In fact, less than 1,000 coupons have been spent upon a scene which on the screen will look as colourful and as luxurious as anything out of Hollywood. Full marks to the art department team for this striking piece of imaginative improvisation!

"HAMLET": BY REPORT

THERE used to be temperaments in British studios, temperaments which caused pressmen to be barred from sets and publicity men to foam at the mouth with impotent fury. One imagined the days of barring the Press from sets were over, but out at Denham they object to your setting foot inside the stages where "Hamlet" is being marshalled into motion picture form. But quite untemperamentally.

And, strangely enough, I have no objection. As a well-experienced wanderer in the great confined spaces I have come to realise that there are occasions when, from the point of view of results on the screen, it would be better if no outsider saw what was going on.

Olivier's production at Denham is a typical case in point. It has a refreshing, if not original, approach to Shakespeare's play. It is not confined to any specific period. Its costumes and settings are simply "historical," and clothes are designed to fit the character—king, queen or courtier—in an undefined, distant past.

In addition, Olivier plays Hamlet, Hamlet's royal father and this murdered gentleman's ghost. Yes. I know the king doesn't appear in the play, but they've given him a short scene in the film. This quite considerable acting job will obviously necessitate a fair amount of delicate and tricky photography, the secrets of which the cameramen and effects people will prefer to keep in the dark until the picture has had its ordeal by Trade and Press show.

The temperate man accepts these reasons for being denied access to the set and contents himself with conversations with as many as possible of the people concerned with the production. The composite reaction is that the present production of "Hamlet" will, if enthusiasm and devotion have any practical effect, be an outstanding film. One quite influential worker said to me quite frankly, "This man Oliver is a remarkable fellow. Either this film will be the greatest British picture ever made or a first-class flop—whatever it is, it will be due to him. I think it will be great."

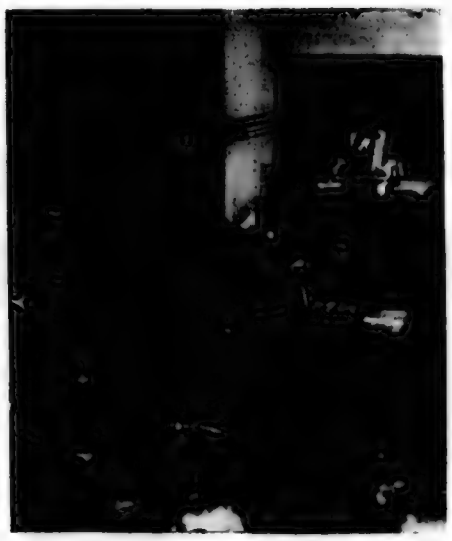
Pick anyone connected with the production and you get the same reaction. Ken Green, doing the publicity, an experienced practitioner not given to superlatives, has a quiet confidence more impressive than any blurb could convey. John Gossage, production manager, veteran of many a film in the old G.-B. days, is equally enthusiastic—in the quiet way that means much more than the burbling eulogy.

Desmond Dickinson, lighting cameraman, who can remember more "whens" than most fellows in his particular line, is fittingly secretive about what is taking place, but professionally he cannot help letting slip a considerable amount of enthusiasm for the problems which Olivier is setting him—and when the man who has to solve the problems is enthusiastic instead of despondent, it augurs well for the outcome of the film.

Add to that the fact that Olivier, now wearing his hair bleached to a tawny blond mane, obviously knows exactly what he wants to do and how he is going to do it, and you have an overall picture of enthusiastic and confident teamwork.

There are 30 sets scheduled for this production, designed by Roger Furse, both for decorative effects and to provide special facilities for the considerable amount of trick and process work

Continued on page 40



An informal script conference on the Shepherd's Bush set for RESCUE. Standing is writer Robert Westaby, talking it over with director Ken Annakin and stars Phyllis Calvert and Margot Grahame. Below: Lighting director Jack Hildyard lining up a shot, with Harcourt Williams, the judge, in Two Cities, VICE VERSA, at Denham

A love story of stirring power! Th
of adventure and action! Back-grou
spectacle and pictorial brilliance!

CORNEL WILDE · MAURE

in

THE HOMEST

GLENN LANGAN · · · HELEN WALKER

turf scenes
of sweeping
RE N O'HARA
NRETCH

New B.K.S. Appointments: Signing Up a Fair for Riverside Drama

that will be called for. I am told that the scenes with the ghost are extremely impressive, thanks to the special effects team, which is headed by that stalwart of the A.C.T., Sid Bremson. From a call-sheet, by the way, I noticed that there is some unknown player who can hereafter claim his own special immortality by being listed as "Stand-in for Ghost."

FIRE AT THE BUSH

THEY set fire to an aircraft at Shepherd's Bush last week for a dramatic incident in "Rescue." It was done inside one of the big stages, and fire insurance representatives stood as witnesses to the worst, in case it happened, which, of course, it didn't.

The actual firing was done under the joint supervision of production manager Arthur Alcott, art director Dick Yarrow and expert Sid Pearson, on loan from the Denham special effects department. It was done with a special arrangement of wads of hessian, soaked in "meths" and paraffin, placed in just the right spot.

The whole arrangement, including the pressure-feed cylinders and tubes connected to the small tanks under the hessian, were concealed from the camera by a wooden screen, which also served to blanket the not inconsiderable heat generated. The camera saw only the wing of the plane, the port engine nacelle and the leaping flames. Behind their screen the experts, with their very effective Heath Robinson contraption, calmly waited cues from Ken Annakin, imperturbably directing, and then sent up spouts of flame timed to a split second.

Incidentally, figuring uncomfortably close to this scene were members of the cast, including Charles Victor, who had to take a punch on the jaw from husky Andrew Crawford and apparently be swept from the wing of the aircraft. To receive his hurtling body, a bed of sandbags and blankets was arranged out of camera sight. After three attempts Charles was ruefully glad to hear Annakin declare that it was "in the can."

NEWS FROM B.K.S. DIVISION

AT THE annual general meeting of the B.K.S. Film Production Division, held recently, the chairman, A. W. Watkins, reported that the membership of the Division now amounted to 347.

Four meetings of the Division had been arranged during the session, and in addition six meetings had been held jointly with the A.C.T. Technical matters dealt with during the year included a standardised sound and camera report sheet, which had been adopted by the A.F.L.E. and the B.F.P.A.

The recommendations of the Committee for the future progress of the Division had been embodied by the Council in the five-year plan recently issued. The Committee was also keenly interested in the negotiations for the formation of a Training and Apprenticeship Council.

For the ensuing year Watkins remains chairman. The following have been appointed to the Committee by the Council: C. E. Crowhurst, W. M. Harcourt, Rex B. Hartley, F. G. Gunn, H. Harris, and T. Howard. Baynham Honri and T. S. Lyndon-Haynes are non-retiring elected members, and for the four vacancies the following have been nominated: George A. Burgess, F. J. Cox, Harold Huth, Harry Waxman, and Frederick A Young.

FINDING THE FUN OF THE FAIR

VICTOR HANBURY, producer of "They Walk Alone," at Riverside, is planning to impart to the fairground sequences a true reflection of the colourful life of the gipsy showmen, and a search is now in progress for a complete fairground outfit to be used in the film.

John Redmond has joined the "They Walk Alone" unit as technical advisor for the fairground sequences. Redmond, who has spent most of his life with circus and fairground show people, comes of fairground gipsy stock, and even to-day lives in his own caravan on the edge of London's green belt. At the moment his principal task is to sign up a complete fairground, equipped with roundabouts, helter-skelter, chair-o-planes, shooting ranges, coconut shies, and swingboats.

LULL AT ISLINGTON

DULL, rainy weather interfered with location arrangements for filming the final sequences of Betty Box's "When the Bough Breaks," which stars Patricia Roc and Rosamund John. With the vast majority of the film "in the can," only exteriors remained to be filmed and these were eventually shot outside Sydney Box's house at Totteridge, which is being used as a model for the country house called "Glenamoy" in the film.

Production manager Fred Gunn, director Lawrence Huntington and his first assistant, Alf Keating, headed the unit which filmed at Totteridge.

THREE INTO ONE FLOOR

WHEN W. P. Lipscomb took the floor recently at Denham with his production for Two Cities of "The Mark of Cain," three separate sets were used during the first week's shooting. They were all constructed on Stage 2—one of Denham's smallest stages—with commendable space economy and construction skill.

First sequences shot were of Sally Gray (Sarah Bonheur) buying arsenic in a chemist's shop of the 1900's. Set-dresser Arthur Taksen gave meticulous care to detail, stocking the shop with patent medicines and potions of the period. Tabloid tea and coated pills competed with toothbrushes of the same vintage.

The second set represented the interior of a solicitor's office in Lincoln's Inn. Skilfully manipulated lighting and focus, with the camera on a 25-ft. rostrum, enabled the successful shooting of a scene in which Sally Gray and Dermot Walsh descend a steep staircase.

Sequences were also shot on the third set—representing a gaol interior—where Sally Gray is imprisoned. The sinister prison atmosphere was poignantly conveyed by the long stone corridor, with its impassive row of heavy cell doors and equally impassive wardresses. I hear that early "rushes" show that lighting expert Erwin Hillier's dramatic lighting is particularly effective in this sequence.

The wardrobe under-supervisor, Harry Raines, has had an exceedingly busy time fitting artistes with period costumes on which much research has been expended to ensure authenticity. S. Stone has been appointed film editor for this production.

MASON STORY: CONTINUED

ROY KELLINO, who has been in New York consulting with James Mason on the formation of their own production company, has arrived back on the *Queen Elizabeth* with the completed plans for the film which Mason recently announced he intends to make on his own account.

The story is centred on the problem of the German prisoners of war in England; and Kellino is to commence work immediately on exteriors which will be shot in England during this summer.

Mason is to star in the film, but will not return here for shooting owing to his American commitments. The picture is to be completed in Canada, where studios and facilities have been arranged. I shall have more to say about this a little later on.

A second production is already lined up, and this will probably be made in New York.

"The formation of his own company," a Press comunique tells me, "is the outcome of Mason's increasing interest over the past few years, in film production."

I interpret this as meaning that Mason, always and increasingly a sturdy individualist, is at last determined to have that say in the production of films to which he appears he has always considered himself entitled.

Andrew Crawford and Charles Victor on the wing of the Dakota in the fire scene at Shepherd's Bush for Gainsbo ough's "RESCUE." The work of the effects group is seen in the bottom right hand corner of the picture

WALLIS AT WORK

WITH the shooting last week of exterior scenes in Lincolns Inn Fields, "So Evil My Love," the Hal Wallis production for Paramount British, started a week ahead of schedule. Ray Milland, co-starred with Ann Todd and Geraldine Fitzgerald, took part in these exterior shots.

Lewis Allen is directing the picture, and floor work is due to begin at Denham next week. The following have been appointed to the production: Frank Bevis, production manager; Mark Evans, assistant director; Max Greene, cameraman; Tom Morahan, art director; and Kenneth MacCollum Tate, assistant art director.

SCOTTISH CORNER

A SCOTTISH newshound colleague writes to tell me that the final stage in the search for a Scottish Flora MacDonald and for actors to play clan chieftains in London Film's "Bonnie Prince Charlie," started in Glasgow last week.

The job started by Bill O'Bryen will be continued by production manager Jack Swinburne since Bill is unable to leave London. He will get through the heap of correspondence waiting for him in Glasgow and go on to arrange interviews.

After a week or so he will be joined by the producer and director, Ted Black and Robert Stevenson. Bob is, of course, a Scotsman—a member of the Robert Louis Stevenson family.

£220 IN PRIZES FOR ATOM FILM SHOWMEN

Competition Organised by A.B.C. and M-G-M

PRIZE-MONEY totalling £220 is to be awarded in the national exploitation competition organised by A.B.C. and M-G-M for the release of "The Beginning or the End," the film relating the story of the atom bomb.

The contest will apply to every A.B.C. theatre in the country. It will be conducted in four groups or areas, the prizes in each being £15, £10 and £5. In addition, there will be final prizes of £50, £30 and £20 for the best campaigns, irrespective of the groups. As a result, the national winner will receive £65 and the second and third are likely to receive £45 and £35.

M-G-M have issued a specially enlarged exploitation book, together with a supplementary bulletin, covering 14 different exploitation angles. Among the schemes included are a Brains Trust, for which the fullest details concerning organisation and presentation are given.

Highlights of the joint Empire and Metro campaign included the Brains Trust immediately following the special Press screening at the Palace Theatre.

Other important items in the campaign were the publication of thousands of facsimile news-sheets distributed by 30 newspaper sellers in the West End sites; special shows for atom scientists and Ministry of Supply chiefs concerned with atomic research here; an exploitation poster drive on blitz sites for which permission was given by the Westminster City Council; a 16-sheet and double-crown teaser poster campaign, starting at Easter; and window displays in some of the biggest West End stores tieing-up with the V.I.P. campaign of Group Captain Cheshire, V.C., D.S.O., D.F.C.

Other leading window exploitation was arranged in book stores with large displays for John Hersey's best-selling Penguin book, "Hiroshima."

Three 20th-Fox Major Promotions

Owing to expanding world markets and in anticipation of increased theatre business and wider film distribution, Murray Silverstone, president of 20th-International and Inter-America, has announced three major promotions in a realignment of operations in South and Central America.

The men who received new appointments are Edward D. Cohen, who has been appointed supervisor of all of Latin-America, with headquarters in Buenos Aires. His assistants will be William W. Sullivan, district manager for Argentina, Brazil, Chile, Peru, Bolivia, Paraquay, and Uruquay, with headquarters in Rio de Janeiro, and J. Carlo Bavetta, district manager for Central America and the Caribbean area, with headquarters in Mexico City.

One of the thirty West End newspaper sellers who carried atom bomb posters and handed out copies of the "New Empire News" during the run of M-G-M's BEGINNING OR THE END at the Empire, Leicester Square

"CARNEGIE HALL" FOR PLAZA

Gala Premiere Fixed for May 22

THE gala première of United Artists' Boris Morros-William LeBaron production, "Carnegie Hall," has been fixed for May 22 at the Plaza, Piccadilly Circus.

In New York premières were arranged at two leading theatres—the Winter Gardens and the exclusive Park Avenue, where the receptions were most enthusiastic—special praise being reserved for the musical personalities who appear, plus the New York Philharmonic Quintette and the Philharmonic Symphony Orchestra of New York.

"Carnegie Hall" has already opened in Stockholm, Manila, Johannesburg, Durban, Valparaiso, Santiago, Mexico City and other centres. Everywhere it has been an outstanding success. The picture has been entered in the World Film and Fine Arts Festival in Brussels.

Republic to Continue With "B" Pictures

Assurances from circuits and independent exhibitors that there is an increasing demand for "B" pictures have prompted Herbert J. Yates, president of Republic, to allocate studio space for at least 16 of this type of picture in the 1947-48 shooting programme.

Dickens Still An "A" Subject

Birkenhead Cinema Sub-Committee has refused the application for the regrading of "Great Expectations" from "A" to "U." On the other hand, "Beau Geste," another "A" film, may be shown under the "U" category.

RKO-Radio Trade Show Quartette to Open with Latest Tarzan Subject

"SINBAD THE SAILOR" IN TECHNICOLOR

A DOMESTIC drama, "Child of Divorce," with the child star Sharyn Moffett, and Douglas Fairbanks, Jnr.'s "Sinbad the Sailor," in Technicolor, are included in RKO-Radio's next group of four Trade shows.

First in this group to be presented to the Trade is the Sol Lesser production, "Tarzan and the Huntress."

Johnny Weissmuller again has the title rôle, with Brenda Joyce as his mate, Johnny Sheffield as "Boy," and Cheta the chimpanzee heading the animal cast.

In this production Tarzan matches his wits against a group of hunters trying to capture animals on a large scale.

Attending the birthday celebration of a friendly native ruler, Tarzan meets the group of white hunters—played by Patricia Morison, Barton MacLane and John Warburton. The native king, played by Charles Trowbridge, forbids them to capture more than two of each species. They plot with the king's rascally nephew to assassinate the old man.

Tarzan at once goes to war against the expedition.

A record number of animals, it is claimed, was assembled for the jungle background of the film. Kurt Neumann was the director.

Large-Scale Outdoor Drama

"Trail Street" is an outdoor drama of the early days of Kansas.

Stars of this picture are Randolph Scott, George "Gabby" Hayes, Robert Ryan and Anne Jeffreys. Important featured rôles are played by Madge Meredith, Steve Brodie and Billy House.

Randolph Scott is seen as "Bat" Masterson, marshal who became a noted figure in the history of the times. The story centres round the war between cattlemen and farmers for possession of the rich prairies.

"Trail Street" was produced by Nat Holt and directed by Ray Enright.

Popular Sharyn Moffett

"Child of Divorce" features Sharyn Moffett, the child star. It is described as a moving domestic drama.

Sharyn Moffett appears as the daughter of a couple—played by Regis Toomey and Madge Meredith—whose marital troubles lead to a divorce. The mother—given custody of the child during her schooldays—marries again, but the unhappy child finds it impossible to accept her stepfather.

Walter Reed appears as the "other man" and Una O'Connor also has a leading rôle. It was produced by Lillie Hayward—producer and writer of previous Sharyn Moffett pictures, "My Pal Wolf" and "Banjo"—and directed by Richard Fleischer.

Adventures of Sinbad in Colour

Last in the group, but described as one of the top productions of the company's 1947 schedule, is "Sinbad the Sailor," the Technicolor spectacle.

Douglas Fairbanks, Junr., as the famous mariner, Maureen O'Hara as a

Continued in next column

WHERE AND WHEN TO SEE THEM

Tarzan and the Huntress, Monday, May 19.
Trail Street, Tuesday, June 10.
Child of Divorce, Wednesday, June 11.
Sinbad the Sailor, Thursday, June 12.
The venue and time in each case is Studio One at 10.30 a.m.

Winner of *Mickey Mouse* Competition

George W. Dawson, RKO-Radio director and secretary, with the editor of *Mickey Mouse Weekly*, entertained to lunch Mr. and Mrs. Herdson and their son Derek, 12-year-old South London schoolboy, judged the winner in the "Bad-man's Territory" painting competition organised by the paper.

The boy was also presented with a cheque for £25, representing the first prize in the competition, which was one of the most successful publicity tie-ups ever arranged by RKO-Radio.

Queues Cannot Be Abolished By Licence Conditions

A sequel to the recent suggestion in the Manchester City Council that something should be done to minimise the nuisance of queues outside kinemas is contained in a report by the Town Clerk and the Chief Constable that queues cannot be abolished by licence conditions.

It is understood that the Watch Committee is drafting new conditions to be incorporated in the 1948 licences and that one of them is a direction that no one must be refused admission without reasonable cause to an unoccupied seat.

West Hartlepool Town Council has referred to the Association of Municipal Corporations the appeal made to them to support financially the Wednesbury issue regarding not permitting children to visit kinemas on Sundays.

Continued from previous column

beautiful adventuress, and Walter Slezak as the villain are the stars of this production by Stephen Ames. Others featured are Jane Greer, Anthony Quinn and George Tobias.

The story adds an eighth adventure to the seven told about Sinbad the Sailor in the Arabian Nights. It deals with the quest for treasure on the fabulous island of Deryabar. Meeting, Shireen, a beautiful adventuress, who bids against him at the auction of a ship which he has salvaged in a storm, Sinbad falls in love with her and follows her to the town of Daibul, ruled over by a powerful Emir, played by Anthony Quinn.

All are seeking the chart of a course to Deryabar which has been stolen by a Mongolian barber, Melik (Walter Slezak).

"Sinbad the Sailor" was directed by Richard Wallace.

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TRADE SHOW
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PEOPLE

New Odeon Area Controllers—Academy Honours for Trade Members

A NUMBER of new Odeon appointments were authorised by John Davis before his departure to the United States. L. B. Fancourt, formerly a controller, North Western Control, takes over the new established post of executive administrator, Northern Controls, which includes North Western Control, North Eastern Control, and Scottish Control.

The other appointments are:—

North Western theatre controller: L. V. Crews (previously assistant theatre controller, Western Control). North Eastern theatre controller: F. C. Self (previously assistant theatre controller, London Control).

Assistant theatre controllers, London Theatre Control (controller, John Jarratt): F. G. E. Williams (previously manager, Odeon, Camberwell); J. S. Brooke (previously manager, Odeon, Folkestone); S. E. Roberts (previously manager, Dominion, Hounslow).

Assistant theatre controller, Midlands Theatre Control (controller, R. H. Heaslewood): E. J. Greenway (previously manager, Odeon, Perry Barr). Assistant theatre controllers, Western Theatre Control (controller, B. W. Garrett): G. V. Jelly (previously manager, Odeon, Bristol); C. E. Bushnell (previously engaged on special duties, Licensing Department).

☆

B. IAN CRAIG, who comes from Weston-super-Mare, where he has been an area Mobile Manager, has recently been appointed manager of the Odeon, Torquay, in succession to Arthur Maunder, who has retired from active management.

Ian Craig joined Odeon in 1936, and was at Colwyn Bay and Scarborough until August, 1937, when he was appointed manager of the Odeon, Lancaster. He served in the R.A.F. from 1940 until demobilisation in February last year.

☆

F. J. FIELD, formerly assistant manager of the Odeon, Bolton, has been promoted manager of the Barrow-in-Furness Odeon following the retirement of MRS. KELSO who was manageress there.

Before leaving, Mrs. Kelso received a substantial cheque from the company and a presentation of an electric clock and a pair of old-world candlesticks from the Odeon staff.

☆

Two examples in versatility of members of our Trade appeared in the news recently. W. WALKER, art director of Diagram Films, has a picture at the Royal Academy show. It is an oil entitled "The Last of the Home Guard."

In Dublin, FERGUS O'RYAN, art director of the publicity section of Odeon, Ireland, Ltd., has had two of his works accepted by the Royal Hibernian Academy. I am told he is regarded as one of Ireland's leading artists.

☆

Owing to misinterpretation of information received by one of our correspondents from what is normally a reliable source, it was erroneously stated in the May 1 issue of KINE. that W. G. CROCKER had returned to the Trocadero, Elephant and Castle. MAURICE CHEEPAN, of course, is still in the chair at the Trocadero, and Crocker has gone to the Grand, Edgware Road, London. The latter also points out that he was not responsible for the opening of the Gaumont, Watford, although he assisted at the inaugural ceremony

Fergus O'Ryan, art director of the publicity section of Odeon Ireland, examines one of his pictures at a recent exhibition of his work

Fylde Cinemas Social Association committee at the social held at the Empire, Marton, Blackpool. Back row: E. Law (2nd projectionist, Oxford), E. Pashley (chief projectionist, Rendezvous), R. G. Emery, (director), R. C. Taylor (director), J. Meadows (manager, Empire). Front row: Miss Bell (cashier, Dominion), A. Allen (manager, Dominion), Mrs. Kirkland (usherette, Empire), Miss Long (cashier, Oxford)

Odeon managers of the Western area at the luncheon following a meeting of the Managers' Committee, presided over by Ken Rowland, seen third front left, standing. On his left is B. W. Garrett, Western Controller, who was guest of honour

Fylde Kinema Staffs Get Together

First social event of the Fylde Cinemas Social Association, held at the Empire, Marton, Blackpool, achieved its object in bringing together the staffs of the company's five theatres in Blackpool. One of the principal events of the evening was the film quiz arranged by R. Gordon Emery (director), with R. C. Taylor (director) as quiz master. The winning team comprised three usherettes from the Empire, Marton. Directors, managers and staffs joined together as a happy company, and so successful was the function that the committee is likely to press forward with its plans for future social events.

Fylde Cinemas is associated with the Emery Cinema Circuit.

MUSIC

Organists and the Economy Wave

by JACK COURTNAY

THE present position is causing organists a great deal of concern. Owing to the fuel restrictions it is, of course, impossible for them to present their normal shows, and consequently all sorts of rumours are circulating which cause a sense of insecurity which, as far as I can gather, has no real basis in fact.

I feel certain that no circuit which has a large capital tied up in organs will lightly come to the decision to close them down. That would be just bad business and would lay the management open to severe criticism as to why such huge sums were expended in the first place for equipment from which no return was received.

APART from the financial aspect, there is also the fact that the theatre with an organ undoubtedly has a box-office advantage over the kinema which lacks one. Even if the organ or organist is not featured, there are numerous occasions on which the music cannot be supplied by any other mean except live performers.

An organist must be poor indeed who cannot attract to the box-office not only the sum necessary to pay his modest salary, but also maintenance and capital depreciation on the instrument itself.

When one considers the considerable sums paid out for publicity and other purposes, the financial return of which it is difficult to assess, the modest overall charge of organist and organ to the theatre is very inconsiderable and is a small price to pay for the unlimited service which an organist can give his theatre.

APART from a few stars who are in a class by themselves, the box-office attraction of an organist is difficult to assess. I do not think the answer lies in public questionnaires or a quiz of managers, who, as often as not, are anti-organist.

The attitude of the manager who is opposed to the organ is something I cannot understand in the show business. Surely it is up to a manager to utilise every piece of equipment that his firm has been good enough to supply him with to its fullest advantage. After all, his aim should be, just as is the organist's, to give the public what they want.

Czech Festival

To Felton Rapley fell the honour of representing us at the Czechoslovak Film Festival at the New Gallery.

Naturally, his programme was chosen to suit the circumstances and he played two Slavonic Dances by Dvorák; "Waltzing Through Czechoslovakia," Tausky; "Under Czech Skies," Tausky; and "Slavonic Rhapsody," by Friedeman. No better choice could have been made for on the Continent they are not so much impressed with showmanship as with the intelligent orthodox presentation of music as it is composed.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP
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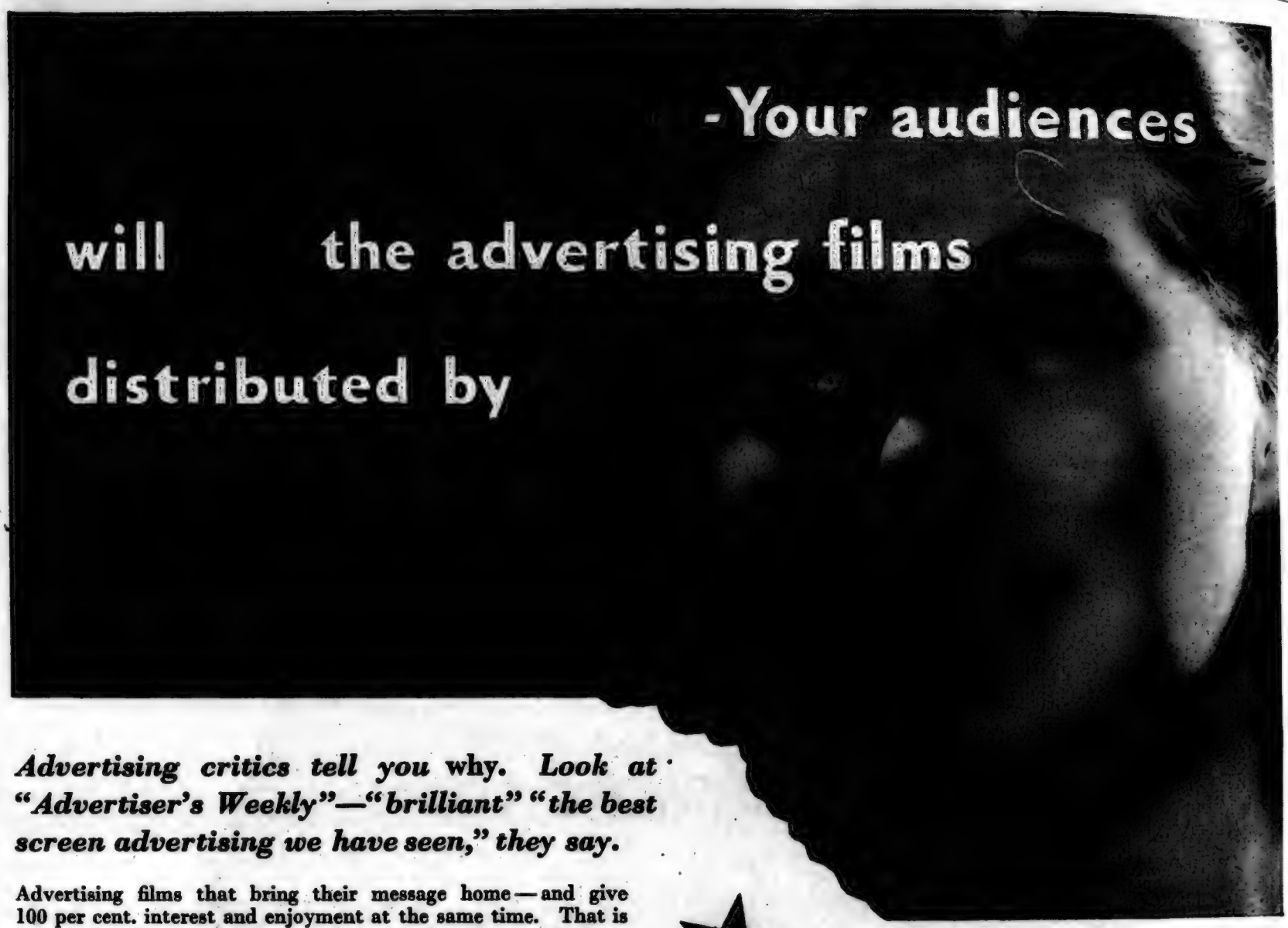

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Of "*The March of Science*" (*Alasil*) the reviewer says "Here, clever montage stresses the whirlwind rush of man's creative abilities against the more sober progress of the laboratory. X-rays, once the perquisite of the rich, are now available to the masses, a factor which makes for a healthier and safer community. Technical subject which has been intelligently handled."

And of "*Visiting Day*" (*Stephenson's Floor Polish*). "At first sight a maternity ward and floor polish would seem to have little or nothing in common and yet the 'tie-up' is as natural as the theme of this entertaining little cam[illegible] There is a disarming naivete in the narration which aim[illegible] both husbands and wives conscious of the labour-savi[illegible]ties of Stephenson's Floor Polish. For me this was ea[illegible] best advertising film which I saw last month."

"*[illegible] of Merit*" (*Player's Cigarettes*). "Players of Merit No. 3 d[illegible]th tennis and introduces Miss Mary Hardwick. These shorts are now well established as a series, and in this new edition Raymond Glendenning is, as usual, the commentator. There is no doubt that tennis enthusiasts will find the tips passed on by Miss Hardwick most useful. Particular attention is paid to the illustration of a perfect forehand return and here excellent slow-motion photography plus a concise commentary combine to present a 'lesson' which should be clear even to the dullest 'rabbit.'"

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MANAGEMENT

by THE MANAGER

S.C.M. Can Take It But Does Not Appear To Be Able To Give It

FINE WEATHER CAUSES HEADACHES OVER STAFF ABSENTEEISM

WHEN is the Society of Cinema Managers going to get "cracking"? I have heard some muttering about delay in answering letters, unacknowledged remittances, and what not. It is said that the secretary, S. Butchart, is among the Industry's most inaccessible men on the telephone. Personally, I haven't ever tried to contact him, because I think that if he has any views on what I say, he'll get in touch with me. If he doesn't trouble, that suits me; I'll still have my say about managers, and the Society of Cinema Managers, and the C.M.A.

Harry Brett's views about me are mellowing, I see, from his last letter, but they alter from week to week. I may start to keep a score card—at the moment I seem to be breaking even.

Still on the subject of organised managers, I haven't seen or heard of any explanation from Leslie Holderness about his "bit" in "Picture Parade." I can only assume that it was his own script, unaltered by the B.B.C. and completely satisfactory to himself and his committee. I must place on record that it certainly wasn't unanimously approved by all managers.

Staff Absentees

WITH the advent of fine weather, absenteeism is beginning to get out of hand again. It is extremely difficult to know when to get tough, and when to show compassion for absence. We all know the attendant who gives himself a night off when he draws his pension, and claims to have had a bad stomach when he returns next day. Do we pay or not?

We deduct a day's wages from the usherette who is honest enough to say that she had a day out with her boy home on leave, and are scared to keep it back from the malingerers, or, should I say, the ones we think are malingering?

Another aggravating form of absence is the employee who decides to leave, says nothing about it, draws wages on Friday and doesn't come back any more. The manager is left high and dry; he doesn't know whether she has left or not. She may be ill, and has not sent any message. He may fill her job on Monday, to find her return to work on Tuesday armed with a medical certificate dated for the previous Friday. I am informed that in such cases we are still liable to pay wages in accordance with the terms of the agreement.

The Beginning Of It All

READING about the death of Walter Fearn, inventor of Fearn's Diorama, takes my mind back quite a few years, at least to the time when dioramas were far in advance of pictures in the public fancy. I remember as a boy going regularly to Poole's, a much bigger treat than going to the pictures. There are quite a few of these old pioneers still in this business. What a fascinating story is promised by the official history of our business, which is being sponsored by the British Film Institute. How illuminating it will be for the youngsters who are just coming in. They would love to know the story, and so would I and my generation. It would appeal to every kinemagoer, and bring enormous prestige to the business. Many of these veterans are still alive, and many of them are still actively connected with the business. They have their own Societies and their own pet meeting places, but that is not enough. I and other managers, young and old, want to hear their stories and benefit by their experiences.

Seating Plans

IF we don't watch out, every kinema will be instructed to exhibit a seating plan so patrons can make up their minds whether they're being twisted or not.

There is a rapidly increasing list of licensing authorities claiming to protect patrons from greedy managers whose one aim in life is supposed to be over-charging customers on busy days.

We know in our own hearts that this idea is a misconception of the truth. In every type of kinema, except perhaps in the pre-release houses, the regular patrons know just as well as the staff where the different categories of seats end. Furthermore, it is inconceivable that any manager would take the chance of losing a regular patron just to make a few extra coppers on a busy day.

The only advantage to patrons is to provide the difficult ones with a very big stick for the manager's back. That threat of a letter to the licensing authority never fails to shake even the most honest and painstaking worker.

THIS LETTER SUGGESTS

G.-B. and Odeon Become Quiz Minded

JUST a few lines to compliment you on your pages in the KINE. I do feel that this is definitely a long-needed side of the film business which has wanted opening up. Strange as it may seem, I appear to agree with most of your remarks.

Candidly, I see no reason at all for selling programmes. It has—during my short spell in this Industry—always been the thing to give these programmes away, and I do feel that they are taken home and consulted. At any rate, I find very few of my programmes littering the street in the vicinity of the theatre. I feel that the sooner we get baok to the pre-war idea of mailing lists the better it will be. Patrons seemed to get quite "a kick" out of receiving these programmes by post monthly, and it was well worth the trouble of keeping the mailing list in order and up to date.

I wish G.B. and Odeon would take up this "questionnaire" business as lots of useful information would be brought to light.

The canteen idea is excellent. Here, I have a staff of approximately 20 people who might be interested in the idea. If any other manager has bright ideas on this subject, please print them.

ANOTHER MANAGER.
(Name Withheld).

The number of cases in which the "defendant" has been found "guilty" is alarming.

We must accept the fact that the problem of seats left unoccupied for a few minutes will always be with us, particularly when we have our present staff shortage problem.

This vexed question is one that perhaps the Society of Managers will consider with a view to making representation to the authorities concerned. Some other time I propose to go into the seating question more fully. Meantime, I would welcome word of other managers' experiences in the matter.

It's a pity the licensing authorities cannot pass by-laws to protect the kinemas from the many patrons who, a minute after they have been seated in the appropriate category of seat, move into a more expensive seat. This pernicious habit deprives us of far more revenue than we could ever hope to get if we decided that to work in reverse was a good thing to do.

Correspondence

I WELCOME letters, particularly when they offer constructive criticism, but I invariably ignore anonymous correspondence; let us have your name as a guarantee of good faith—we won't publish it if you do not want us to do so. Here is one instance where I propose to make an exception to my usual custom.

An anonymous correspondent, calling himself "ex-Londoner" under a Bournemouth postmark, goes for me in a big way, and "goes" is the operative word. That's fair enough, although I would have respected his willingness to disagree more if he had signed his name. I refer to this letter because it raises a point that I have tried before to make clear to readers.

He says: "Why don't you do a day's work in a lower-grade kinema with lower staff and lower wages." I have never inferred that I work in a Grade "A" kinema. All I will say is that I have managed most types of kinemas from Grade "A" to a lower category than most managers ever dreamed about. And let there be no mistake about it, managing a small show in the jungle is the greatest fun in management I've had.

Organists and Managers

JACK COURTNAY tells me that, at a recent address to the A.T.O. by J. H. Hutchison, it was suggested that an organist should give a similar lecture to managers. Perhaps the S.C.M. will consider this when they stop hibernating.

While I'm on the subject of organists, I must ask why some think it necessary to gesticulate, grimace, wriggle, and heave when they are doing an interlude. A week or two back I saw a reputable organist do a featured show in a West End kinema. Normally, I would have said "listened to," but after a minute I forgot all about sound, and concentrated on watching. He mesmerised me. He slithered from one end of the seat to the other, punched the pistons, caressed the tabs like a teen-ager holding her first boy's hand, ran over the pedals, and all but kissed the top manual before making a most creditable effort to climb up a tremulant of one of his own trees when he played that number. Organists, please, that isn't showmanship!

SHOWMANSHIP

A. J. Brown, Cardiff, Wins Company of Showmen's April Award

THE Company of Showmen award of £5 for the most enterprising exploitation by a member during the month of April goes to A. J. Brown, manager of the Empire, Cardiff. He scored a points victory with a lively stage stunt for RKO-Radio's "A Kid from Brooklyn."

The film's story about a milk-roundsman who became a somewhat phoney boxing champ gave Brown the idea. He staged, the week before playdate, a series of exhibition boxing bouts between various champions of the Army Cadet Corps.

Two bouts were put on each evening, refereed by A.B.A. officials, and introductory talks were given by ex-champion Jackie Paterson. There was no doubt that the affair appealed to Cardiff's sporting fraternity, and it certainly proved an *open sesame* to the editorial columns of the local Press. In fact, the editor of the *Western Mail* appeared on the Empire stage to present the cup, given jointly by G.B. and RKO-Radio, to the local Cadets' Corps for annual competition.

Brown's work at Cardiff is consistently good. He is imaginative and obviously expends a good deal of energy to get the maximum effect.

Judging by my morning mailbag, the world of showmanship is looking up. My "In" tray is stacked with details of campaigns from managers in various parts of the country.

No doubt it is a sign of the times. Perhaps it is the effect of the Budget or, maybe, the belated arrival of the sun has turned our customers' attention to the work, much overdue, in the garden or allotment. Whatever the cause, we can no longer sit back and listen to the steady clicking of the Automaticket, without a care in the world. The time has come when we have got to go all out to boost business with new ideas and well-planned publicity.

Managers, I am sure, are fully alive to this, and there is ample evidence on my desk that they are taking active steps to keep the cash desks busy.

All this leads me to another point. Showmen can expect increasing competition for space in these pages. Unfortunately, the KINE., like its contemporaries, is still suffering acutely from paper shortage. We cannot possibly put into print all that we should like to. Careful consideration will be given to every effort which reaches this office; but only those campaigns or stunts which show individuality, thoughtfulness, careful planning and industry will find their way into these columns. No punches will be pulled; no favours given. I hope, therefore, that you will not be disappointed if a particular effort submitted does not see daylight.

Whenever possible, credits will be given at the end of these columns to those efforts which, although showing consistency in endeavour, do not quite make the grade.

★

MANAGERS of second-run houses and small independent kinemas with whom I have spoken recently have expressed the opinion that they are working at a disadvantage compared with their contemporaries at larger first-run houses.

They say that they are working on a shoestring so far as an allocation of funds for publicity purposes is concerned and seldom, if ever, can they count upon the aid of a renter's exploiteer.

My answer to this is that the real showman, to my way of thinking, is the man who uses ingenuity and resourcefulness in organising exploitation on a strictly no-cost basis, and I am prepared to give the utmost credit to the man that does.

However, I do agree that renters' co-operation should be extended to the smaller kinema as well as to the first-run house, whether circuit or independent. Materials are difficult to get, even for the most experienced scrounger, and I am sure the supply of a few publicity aids would go a long way in the right hands.

So far as these columns are concerned, you can rest assured that managers' campaigns are judged on their merits. Full consideration is given to the evidence submitted, the resources available and type of kinema.

★

IN my notes, recently, I referred to M-G-M's special preview for the atom bomb film "The Beginning or the End," and the showmanship competition being arranged by that company in association with A.B.C.

Managers of A.B.C. kinemas will, no doubt, be interested to learn that a total of £220 is being offered as prize money in the competition. Full details of the contest and details of M-G-M's West End campaign appear on another page in this issue.

I have received an advance copy of the campaign book being issued for this film. It contains some very useful ideas, including a diagrammatic illustration of what an atom bomb looks like.

The supplementary suggestion sheet accompanying the book also gives an illuminating idea of how to organise and run a brains trust, on similar lines to that put on at the preview.

★

A NUMBER of showmen, no doubt, are wondering what has happened to their Company of Showmen certificates. They have not been overlooked. The trouble devolves upon the fuel crisis—once again. There is difficulty in getting the right type of paper on which they are printed. However, they will be despatched as soon as possible.

Unusual Display

AN interesting idea was used by W. E. Case, of Picture House, Monmouth, for "The Jolson Story." A theatre proscenium was built from scrap cardboard, complete with screen tabs and stage. The screen was so constructed that on approaching from the left the wording "A Wonder Film" would appear; continuing, the wording would change to "The Jolson Story," and from the right-hand side would appear "In Glorious Technicolor."

In addition, a display was placed in a show window of the local Woolworth's store.

The exploitation angle used for "London Town" was a tie-up with the Monmouth hairdressing firms who ran a competition offering prizes of permanent waves, etc.

A theatre window was decorated with stills, publicising Bob Hope in "Monsieur Beaucaire." This was captioned, "Snow—now floods. Cheer up—we have Hope," an appropriate tie-up with the trying weather conditions experienced at the time.

To ensure the public were well informed as to the future attractions of the kinema, posters were placed strategically around the town with, whenever possible, the commencing dates.

Safety in "Sunshine"

JACK R. CHAPMAN, of the Streatham Regal, had a notion for exploiting "While the Sun Shines" by means of a tie-up with the local Council's Road Safety Campaign. As there are two other A.B.C. halls within the Borough boundaries, it was agreed, with the approval of Area Supervisor G. C. H. Dicker, to make a composite effort, and managers T. H. Kenway-Wright, of the Tooting Mayfair, and E. W. Cross, of the Balham Picture House, were brought in to arrange details and organise the scheme. R. N. Paterson, of Pathé Pictures, also gave assistance, and the Wandsworth Council readily co-operated.

Ten thousand throwaways (Safety First message on one side, notice of the film on the other) were distributed, especially through newsagents, and 50 D.C.s were posted on special boards, on lamp- and tram-pillars in Mitcham, Tooting, Balham, Streatham and Norbury.

Twelve 15-foot banners were suspended at strategic points around the district, and several window dis-

Model Display

Models of a coal cutter and pit shaft, safety lamps and miners' tools made an interesting display for THIS MODERN AGE NO. 7 —COAL CRISIS (G.F.D.) at the Gaumont Palace, Derby. It was devised by H. Bedford, who also secured the personal appearance of John Massey, the Bevin boy and broadcasting organist

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

G. S. Jolliffe, Odeon, Chester.
A. L. Pareezer, Gaumont Palace, Coventry.
R. A. Dwyer, Odeon, Liverpool.
J. G. Glasgow, Rink, Finsbury Park. London.

plays were secured in each theatre's area. Loud-speaker vans toured the borough exhorting the public to be "just as careful 'While the Sun Shines' as after dark" and to "Look both ways before you cross the road to the . . . theatre to see the film."

High-light of the campaign, however, was the personal appearance at each hall of Bonar Colleano, star of the film, and his wife, Diana Sullivan. They were accompanied by the Mayor (Coun. H. V. M. Alexander).

Co-operative publicity seems to be increasing, and, apart from the cumulative effect, there is the additional advantage that costs are reduced compared with individual efforts. There is no doubt that everyone connected with this campaign worked hard.

Safety Display

AN inexpensive tie-up which brought good results was arranged by E. Handford, of the Rex, Bedminster, Bristol, in connection with the screening of "A Stolen Life" at the theatre.

He obtained the co-operation of the Bristol Road Safety Council, and with material which they loaned him he built a foyer display the centre of which was an accident statistics board, and he emphasised that "A death on the road is a stolen life. Take care. Be sure to see 'A Stolen Life.'"

The Council also arranged for D.C. posters with similar wording to be posted on sites around the district.

Fine Bristol Campaign

A WELL-DEVISED and comprehensive campaign was put over by Coram Smart, Regent, Weymouth, for "The Jolson Story."

He commenced work three weeks in advance of the showdate, with trailers in the first two weeks, with three snap trailers during the third week. He also started a word-of-mouth publicity campaign in the town about the film and also about the fact that he had personally met the star of the film, Al Jolson, back in the 'twenties, when he was managing the Empire Theatre at Bristol.

The week prior to the showdate he installed in the corridors of the Regent a gramophone recorder and a public-address unit, and regular announcements about the film were made and a couple of the songs played.

A song contest was arranged in the theatre, where patrons were asked to place twelve of the song hits in the film in the order of popularity, each entry form being compelled to have the torn half of an admission ticket attached to it.

In the dance-hall attached to the theatre Les Logan and his band started plugging the song numbers in the film well in advance of the playdate, while a song contest was arranged in which the competitors had to sing one of the numbers in the film. A special Jazztime Ball was arranged during the week of the run.

Mr. Smart had his car fitted with a public-address unit, and toured the town making announcements about the film and playing some of the numbers in it. He also appeared with the car at a local football match and went round the ground both before the kick-off and during half-time.

Some very good newspaper publicity was used, including the running of a crossword puzzle for the film. A number of shop tie-ups completed the campaign.

Peckham Personals

THERE are right and wrong ways to organise personal appearances, and H. W. Dixon, of the Peckham Odeon, knows how they should be managed, for I see that the appearance of Sally Ann Howes and Derek Bond in connection with the G.F.D. feature "Nicholas Nickleby" drew a crowd of 2,500 and earned 33 inches of free editorial space in three local papers, including no less than three front-page photos.

Derek Bond, formerly a Guards officer, mentioned his imprisonment as a P.O.W. near Munich, and after the performance both he and Sally Ann spent a considerable time in the foyer meeting the demands of eager patrons for autographs.

A reception was held in the manager's office, with the Mayor and Mayoress of Camberwell present to meet the stars and the local Press. Mr. Dixon's young daughter presented Miss Howes with a bouquet on the stage.

Without Reservations

CONSIDERABLE advance interest was secured in Tunstall, Staffs, by Reynolds Roberts for the screening of RKO-Radio's "Without Reservations" at the Ritz.

Two weeks prior to playdate large-type luggage labels were distributed to patrons of a busy restaurant situated in the centre of the town. Each label, printed in red and blue, carried the title, stars of the film, the date of presentation at the theatre, and in a box on the right-hand corner was the wording: "You are always welcome at K's Restaurant and Snack Bar 'Without Reservations.'"

The local football league match, when Port Vale were playing at home, was the scene for Roberts' other effort. He arranged for one of his staff, in uniform, to hand out to the crowd as they were entering the ground small pay envelopes worded "No Reservations Made . . ." and upon looking inside the message continued ". . . to see 'Without Reservations' at the Ritz."

Omnibus Drive

C. A. PAICE, of the Theatre Royal, Portsmouth, got quite a lot of publicity for "13, Rue Madeleine" by persuading the Southdown bus company to have traffic notices placed on all their buses which passed the theatre.

The notices read: "This bus goes to the Theatre Royal and 13, Rue Madeleine." Similar worded posters were effectively displayed at all bus stops, bus shelters and car parks near the theatre.

He also secured tie-ups with the National Savings Branch, local estate agents and building societies. During the week of showing a small advertisement appeared every night in the local paper's "Houses for Sale" column, worded "13, Rue Madeleine can be viewed daily this week. Apply at the box offices of the Theatre Royal, Commercial Road."

A Bright Idea

IT was a bright idea on the part of T. S. Aldworth, of the Regal, Bracknell, to telephone the racing stables at Ascot and Binfield and all local sportsmen, informing them that he was screening the newsreel covering the Grand National.

The response was so great that he failed to get all would-be patrons in, and for the benefit of late-comers he screened the news again at the end of the show. As Aldworth said in his letter to me, it wasn't a great deal of effort, but the gesture was very much appreciated and earned him much goodwill.

The Showman

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TECHNICAL

Pyrene's "Tailor Made" Fire Extinguisher for Post-War Model Projectors

PYRENE'S automatic fire extinguisher for projectors is now being tailor-made, so to speak, as an integral component of the post-war models which are appearing on the market.

This is a logical step. Hitherto, the development of projectors, arcs, sound equipment and ancillary gear has been a somewhat haphazard affair, and new devices have, in many cases, been introduced as attachments rather than as an integral component of the machine.

Resumption of production after the war gave manufacturers and designers the opportunity to consolidate developments over the years, and considerable thought and time has been given to production of equipment designed on the unit construction principle.

THE new Pyrene extinguisher has been developed after consultations with manufacturers and, as a result of close collaboration with designers, it is being made to conform with the modern styling and construction of post-war projectors.

My illustration shows the version which can be fitted to the new G.B.-Kalee "21." Although the fundamental working principle of the extinguisher remains the same, the components, operating mechanisms, and distribution pipe-lines are more compact, and are neatly mounted to and within the projector housing.

The pedestal stand—normally placed adjacent to the projector—on which the controls and elongated gas cylinders were mounted and the trailing cables and pipe-lines connecting to the projector, are thus dispensed with.

THIS, briefly, is how the extinguisher works. The first flash of flame from the film in the projector ignites either the primary or secondary fuse. This instantly fuses a celluloid link which releases the trigger of the operating control. The inert CO_2 gas, the extinguishing medium, is immediately distributed to the vital points throughout the film track. Simultaneously, the gas operates two switches, cutting off the arc and motor supplies.

I have seen a number of strips of film involved in actual projector fires extinguished by the Pyrene automatic system, and they are eloquent testimony of its efficiency. In most cases only one or two frames were affected.

FRANK HILL, general secretary of the K.R.S., told members at last week's meeting that he has held another meeting of print managers, at which as many as 47 film damage complaints were investigated.

Work is obviously going to be difficult during the first few months, but Hill seems pretty confident that the scheme will work out well eventually.

He told members that the scheme was in no way a threat to exhibitors. Ordinary damage could not be helped. But in cases where it was proved that one particular kinema continually ruined good copies, that house would be warned, and if the warning was ignored it might find that the K.R.S. would refuse to supply it with any further prints.

THE K.R.S. has turned down the suggestion that it should share the cost with the C.E.A. of the booklet on film mutilation, to be prepared by the B.K.S.

The C.E.A. discussed the proposal in General Council, and decided that it would support the B.K.S. suggestion if the renters were willing to pay half the cost of printing—estimated at £450.

I understand that the renters thought such a book would be too technical for the average operator and that many would not bother to read it.

It is a pity. I am sure such a booklet would serve a useful purpose. As it is, the book would cost about 3s. a copy and it is doubtful whether projectionists would spend their hard-earned cash on purchasing a copy.

The Pyrene automatic fire extinguisher fitted to the Gaumont-Kalee "21." The automatic motor and arc cut-outs and the spare CO_2 cylinder are housed in the compartment at the base of the machine on the opposite side to the lower spool box

SIR DAVID MAXWELL FYFE, K.C., M.P., was billed to speak at a Liverpool meeting recently, but the heavy sessions at the House prevented him from being present.

In order not to disappoint those attending the meeting arrangements were made for G.P.O. engineers to provide a land-line hook-up between Westminster and Liverpool, so that Sir David could address the audience at the Philharmonic Hall by long-distance wire from the House.

The amplifying and reproducing equipment at the Liverpool end, I am told, was supplied by W. H. Thornton, manager of Walturdaw's branch in the city, and he was extremely pleased with the result of the transmission.

HE recalls a similar affair put on a few years ago at the opening of the Regal, Ormskirk.

The proprietor—Mr. Parker—was, at the time, serving in India, but he made the inaugural speech which was relayed to the audience through the Western Electric sound system installed in the Regal.

Thornton, incidentally, has recently completed a number of equipment installations in his territory. They include 12-in. D.C. Lum-arcs at the Queen's, Walton, Liverpool; Hewittic Unitarcs at the Queen's, Ashton - in - Makerfield; and 12-in. A.C. Lum-arcs at the Empire and Palace, Haslington, the Palladium, Oswaldtwistle, and the Pavilion, Rawtenstall.

IN making my rounds of the equipment manufacturers I have seen prototypes of new sound and projection equipment which will be available shortly.

Unfortunately, they are still on the "top secret" lists, so I cannot divulge details now.

However, I think we shall see some interesting developments within the next month.

CONGRATULATIONS to F. Whittenberg, who has joined H. G. Tommey's staff at the Manchester branch of Pathé Equipments.

Whittenberg becomes outside representative for the company in the territory. He has had many years' experience in the Industry, particularly on the operating side. For the past two years he was chief operator of the Manchester Odeon.

THE eighth International Exhibition of Motion Picture Art to be held—as reported in last week's issue—in Venice from August 14 to September 10 will include sections devoted to the technical spheres of production, distribution and exhibition.

Section II, listed in the provisional programme under the rather quaint heading, "Run of Film," will give prominence to the latest developments in projectors and accessories, projection optics, sound reproduction, screens, kinema planning, and constructional materials, including acoustics, lighting, furnishings, and anti-firing devices. Section VII will deal with television.

Manufacturers in this country are invited to take part in the exhibition. It will be held at Piazza S. Marco—the former Royal Palace — and those interested should communicate with the director-general of the exhibition at that address.

W. G. ALTRIA.

POOL CARBONS

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., May 15 and Wed., May 21

Thursday

The Melting Pot (*Columbia*)

Own Theatre. **2.45 p.m.**
Cast: Jean Porter, Shirley Mills, Rosemary LaPlanche, William Mason. **Director:** Arthur Dreifuss.
Musical comedy dealing with the trials and tribulations of a night-club singer who interrupts her career to attend a co-educational college. Her unorthodox methods of fighting prejudice and snobbery eventually win her success in her studies and popularity with her class-mates. Jan Savitt and his Orchestra are featured.

I Met a Murderer (*Exclusive*)

Hammer Theatre. **2.30 p.m.**
Cast: James Mason, Pamela Kellino, Sylvia Coleridge, William Denlin. **Director:** Roy Kellino.
A story of human emotions, this film was originally released in September, 1939, and, due to the outbreak of war, its distribution was curtailed.
The plot concerns a young farmer who is driven to unpremeditated wife murder, finds happiness with a travelling authoress, but is eventually overtaken by Nemesis.

High School Hero (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Freddie Stewart, June Preisser, Jackie Moran, Frankie Darro. **Director:** Arthur Dreifuss.
Swing selections of to-day and concert favourites of yesteryear alternate with football thrills and youthful comedy in this new film, in which the orchestras of Freddie Slack and Jan Savitt are featured in musical highlights.
The story deals with the rivalry between the football teams of two schools and the adventures of a girl student who runs the school newspaper.

Shadows on the Range (*Pathe*)

Own Theatre. **2.30 p.m.**
Cast: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Jack Perrin. **Director:** Lambert Hillyer.
Johnny Mack Brown is an incognito investigator for the Cattlemen's Association, who masquerades as a bandit in order to gain the confidence of outlaws in this brisk outdoor action story. Raymond Hatton is a loyal ranch hand. Jack Perrin is responsible for the villainy.

Hollywood Cowboy (*Grand National*)

Hammer Theatre. **10.45 a.m.**
Cast: George O'Brien, Cecilia Parker, Charles Middleton, Joe Caits, Frank Milan. **Director:** Ewing Scott.
Reissue. Another George O'Brien action drama, the story of which is set in Hollywood.

Friday

Cigarette Girl (*Columbia*)

Own Theatre. **2.45 p.m.**
Cast: Leslie Brooks, Jimmy Lloyd, Ludwig Donath, Joan Barton. **Director:** Gunther V. Fritsch.
Romantic musical about a cigarette girl at a night-club who poses as a famous singer to impress a young oil engineer, who, in turn, masquerades as the president of an oil company in which he owns a small interest.
By a twist of fate, the cigarette girl is given the opportunity by the owner of the club of performing there in place of the singer she is impersonating in order to placate his jealous wife. The young engineer, in turn, is appointed temporary president of the oil company. However, a series of events leads to their reverting to their former rôles and finding happiness together.

Gambling Daughters (*Butcher's*)

Hammer Theatre. **11 a.m.**
Cast: Cecilia Parker, Roger Pryor, Robert Baldwin, Gale Storm, Sig Arno. **Director:** Max Nosseck.
Reissue. It relates the adventures of two college girls who are forced to steal family jewellery in order to meet gambling debts exposed by an unknown racketeer. With the aid of an insurance investigator they track down the blackmailer, who turns out to be a professor.

Monday

Tarzan and the Huntress (*RKO-Radio*)

Studio One, Oxford Street. **10.30 a.m.**
Cast: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Patricia Morison, Barton MacLane, John Warburton. **Director:** Kurt Neumann.
This Sol Lesser production is the 23rd in the series and again stars Johnny Weissmuller as "Tarzan," with Brenda Joyce playing "Jane" and Johnny Sheffield as "Boy."
The Edgar Rice Burroughs character is given a modern story in which a group of hunters—led by a white woman—invades Tarzan's jungle domain in order to trap wild animals on a large scale for shipment to zoos.
When they kill a native king friendly to Tarzan, he goes to war against them and calls on his animal friends to drive the hunters from the jungle.

Tuesday

The Thirteenth Hour (*Columbia*)

Studio One. **10.45 a.m.**
Cast: Richard Dix, Karen Morely, John Kellogg, Jim Bannon. **Director:** William Clemens.
Richard Dix, owner of a haulage company, is accused of driving dangerously while under the influence of drink. Later, he is innocently involved in the death of the policeman who arrested him. Going into hiding because of the unlikelihood of his story being believed, he finds himself involved in a web of circumstantial evidence, further complicated by his encounters with car and diamond thieves.

The Hangman Waits (*Butcher's*)

Hammer Theatre. **2.30 p.m.**
Cast: John Turnbull, Beatrice Campbell, Antony Baird, David Mowbray, Ken Warrington. **Director:** A. Barr-Smith.
Unusual murder drama, which shows how a newspaper covers the various phases of the crime story. Sinclair, a kinema organist, murders a capricious usherette with whom he is infatuated. He dismembers the body and hides it in the organ loft, but panics when he loses his job and the crime is revealed.
Whilst on the run he commits another murder, and eventually hurls himself from the top storey of the building of the paper which is following the case.

Jungle Flight (*Paramount*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Robert Lowery, Ann Savage, Barton MacLane, Douglas Fowley, Douglas Blackley. **Director:** Peter Steward.
Adapted by Whitman Chambers from an original story by David Lang, the film depicts the adventures of two commercial pilots flying for a mine in a Latin country. They are trying to save money in order that they may return to Texas and open their own air line.
One of the pilots crashes and is killed. His friend meets and falls in love with a girl who was formerly married to a murderer. Although he is arrested, the killer gains control of the plane taking him to prison, and it is left to the intrepid pilot to rescue the party when the plane crashes.

Eric Portman, Ann Todd, and Maxwell Reed, in a scene from the Sydney Box production DAYBREAK, shortly to be Trade shown by G.F.D.

Wednesday

The Guilt of Janet Ames (*Columbia*)

Studio One. **10.45 a.m.**
Cast: Rosalind Russell, Melvyn Douglas, Nina Foch, Sid Cæsar. **Director:** Henry Levin.
Psychological drama in which a war widow, whose husband died saving the lives of five other men, is obsessed with the idea of meeting the men and discovering whether her husband's sacrifice was worth while.
Confined by a chronic neurosis to a wheel-chair, she has a word picture of the hopes, fears and ambitions of the men painted for her by a drink-addicted journalist.

The Ghost and Mrs. Muir (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Gene Tierney, Rex Harrison, George Sanders, Edna Best, Anna Lee, Isobel Elsom. **Director:** Joseph Mankiewicz.
Adapted from R. A. Dick's story of a romance between a widow and the spirit of a dead sea captain, the film tells how a young widow, weary of being patronised by her in-laws, rents a house on the English coast only to find that it is haunted by the ghost of a dead sea captain who lived there.
She will not be intimidated into leaving the house, and eventually the ghost falls in love with the widow. When she loses all her money the captain dictates to her the story of his life and she is successful in having it published. She falls in love with an artist, but finds he is already married, and then returns to the faithful sea captain.

Queen Mary Sees "Barber of Seville"

The United Kingdom rights of the first film opera, "The Barber of Seville," featuring Ferruccio Tagliavina and Tito Gobbi, with the chorus and orchestra of the Royal Opera House, Rome, have been acquired by Film Traders.
The opening performance at the Academy, Oxford Street this (Thursday) evening will be attended by Queen Mary.

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SITUATIONS VACANT

DISPATCH Manager wanted by major renting organisation.—Write, C., Box 175, Kinematograph Weekly.

WANTED by small circuit, a number of experienced first-class working managers having had experience in projection-room; only those who can answer the above qualifications need apply.—U., Box 192, Kinematograph Weekly.

PROGRESSIVE and successful advertising agency requires creative Artist and Designer of exceptional ability with experience of the Film Industry. Must be capable of finished and realistic figure work. Very important position, handsome remuneration and a grand future to the right man. Applicants should send full details of their career, together with references and specimens of work they have done for the film Industry. All inquiries will be considered in the strictest confidence and will be opened only by the Chief Executive Officer of the Agency.—K., Box 158, "Kinematograph Weekly.

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WANTED, for West End, first-class Camera Mechanic, with experience in maintenance repair and additions to professional and hand-kine. cameras, mounting of lenses; one with skilled experience in instrument making and machine tools preferred.—Write, giving experience, to V., Box 193, Kinematograph Weekly.

AGENT REQUIRED FOR WELL-KNOWN KINEMA CONTRACTORS; MUST BE LIVE WIRE, WITH TRADE CONNECTIONS IN THE MIDLANDS.—D., BOX 176, KINEMATOGRAPH WEEKLY.

WOMEN Film Repairers and Dispatch Packers wanted by major renting organisation.—Write, B., Box 174, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, age 34, desires position; 17 years' experience; knowledge of operating; disengaged.—G., Box 156, Kinematograph Weekly.

PERSONNEL Management. — Fully trained Personnel Manager seeks appointment with studio or circuit; extensive experience in all branches—engagement, training, re-settlement, welfare, employee services, canteen, etc.; member of I.P.M. and I.W.S.; prepared to organise where personnel dept. not already established; further details on request.—T., Box 167, Kinematograph Weekly.

MANAGER, THOROUGHLY EXPERIENCED, HIGHEST POSSIBLE REFERENCES, LATE CIRCUIT SUPERVISOR; NORTH PREFERRED.—R., BOX 189, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (Contd.)

ENERGETIC AND POPULAR YOUNG MANAGER (33) SEEKS CHANGE; STRICT DISCIPLINARIAN; HOT PUBLICITY A SPECIALITY; FIANCEE ALSO AVAILABLE FOR POSITION OF TRUST; BOTH EXCELLENT CREDENTIALS; WILLINGLY GO ANYWHERE IN BRITAIN.—IN CLOSEST CONFIDENCE WRITE X., BOX 195, KINEMATOGRAPH WEEKLY.

MANAGER (40) desires change; keen, trustworthy, competent; single; go anywhere; S.C.M. salary.—O., Box 186, Kinematograph Weekly.

MANAGER, WITH VARIETY THEATRE, BALLROOM, KINEMA AND RINK EXPERIENCE, AT LIBERTY FOR MANAGERIAL POSITION, PREFERABLY WITH INDEPENDENT PROPRIETOR AND/OR LESSEE; FULL KNOWLEDGE OF THE BUSINESS, INCLUDING LICENSED BARS, CATERING, PUBLICITY, ETC.; ENERGETIC, ADAPTABLE, CONSCIENTIOUS AND RELIABLE; BOND OR CASH SURETY; GOOD REFERENCES; SALARY COMMENSURATE WITH RESPONSIBILITIES.—L., BOX 183, KINEMATOGRAPH WEEKLY.

MANAGER of all-round ability, good publicist and experienced in "live shows," dance-hall and bars; character will bear closest investigation.—T., Box 191, Kinematograph Weekly.

MANAGER, AVAILABLE END OF MAY; OVER 30 YEARS' EXPERIENCE (KINEMA AND LEGITIMATE, ALSO BOOKING); TEN YEARS PRESENT COMPANY; SEVEN YEARS LICENSEE AND MANAGER PRESENT KINEMA, GRADE A HALL; EXCELLENT REFERENCES (BONDED); AVAILABLE END OF MAY FOR MANAGEMENT FOR GOOD-CLASS INDEPENDENT HOUSE OR SMALL CIRCUIT; WOULD ACCEPT HOLIDAY SUMMER RELIEF; GO ANYWHERE.—WRITE, S., BOX 190, KINEMATOGRAPH WEEKLY.

YOUNG Man seeks progressive situation, Grade 1 Projectionist; experienced in the Industry.—For further particulars please write to Mr. J. Harrison, c/o 51, Dale Street, York.

MANAGER SEEKS CHANGE FROM MAJOR CIROUIT TO INDEPENDENT; A.A. HOUSE EXPERIENCE; HIGHEST REFERENCES; SOUTHERN COUNTIES PREFERRED.—M., BOX 184, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, 15 years' experience, all leading equipments, capable of putting over first-class show; accommodation if possible; age 31.—K., Box 182, Kinematograph Weekly.

MANAGER DESIRES APPOINTMENT (KINEMA OR LEGITIMATE); JUST RELINQUISHED POSITION LICENSEE AND MANAGEMENT OF KINE. AND LEGITIMATE THEATRE IN SOUTH; AGE 45; SMART; EXCELLENT REFS.; 20 YEARS TWO MAJOR CIRCUITS; KEEN EXPLOITEER; MANY AWARDS; TECHNICAL KNOWLEDGE.—X., BOX 122, KINEMATOGRAPH WEEKLY.

MANAGER, married, age 33, 19 years' experience in the trade, 12 years' projection, seven years managing; free now to start; go anywhere.—Write, E., Box 177, Kinematograph Weekly.

RELIABLE MIDDLE-AGED, EXPERIENCED MANAGER NOW AVAILABLE FOR IMMEDIATE ENGAGEMENT; KEEN, CONSCIENTIOUS, MODERATE SALARY; ANY DISTRICT; BONDED.—PLEASE WRITE, A., BOX 173, KINEMATOGRAPH WEEKLY.

POSITION of Assistant or Trainee Manager required; good references.—F., Box 178, Kinematograph Weekly.

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DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., May 15	2.45 p.m.	Own Theatre	The Melting Pot	Columbia	Jean Porter
,, ,, 15	2.30 p.m.	Hammer.	I Met a Murderer	Exclusive	James Mason
,, ,, 15	10.45 a m.	Studio One	High School Hero	Pathe	Freddie Stewart
,, ,, 15	2.30 p.m.	Own Theatre	Shadows on the Range	Pathe	Johnny Mack Brow
,, ,, 15	10.45 a.m.	Hammer.	Hollywood Cowboy	Grand National	George O'Brien
Fri., ,, 16	2.45 p.m.	Own Theatre	Cigarette Girl	Columbia	Leslie Brooks
,, ,, 16	11 a.m.	Hammer.	Gambling Daughters	Butchers	Cecilia Parker...
Mon., ,, 19	10.30 a.m.	Studio One	Tarzan and the Huntress	RKO-Radio	Johnny Weissmulle
,, ,, 19	11 a.m.	Norman's Theatre	A Nice Drop of Rain	Empire	...
,, ,, 19	2.30 p.m.	Hammer	Green Hell (Reissue)	Eros	Douglas Fairbanks
Tues., ,, 20	10.45 a.m.	Studio One	The Thirteenth Hour ; Short	Columbia	Richard Dix
,, ,, 20	2.30 p.m.	Hammer.	The Hangman Waits	Butcher's	John Turnbull
,, ,, 20	10.30 a.m. & 2.30 p.m.	Private	Jungle Flight ; Shorts	Paramount	Robert Lowery
,, ,, 20	2.30 p.m.	Hammer	Son of Frankenstein	Eros...	Boris Karloff
Wed., ,, 21	10.45 a.m.	Studio One	The Guilt of Janet Ames ; Short	Columbia	Melvyn Douglas
,, ,, 21	10.30 a.m. & 2.30 p.m.	Century	The Ghost and Mrs. Muir	20th Century Fox	Gene Tierney
,, ,, 21	11 a.m.	Hammer	House of Seven Gables	Eros...	George Sanders
,, ,, 21	2.30 p.m.	Hammer	They Were Sisters...	Eros...	James Mason
		BIRMINGHAM.			
Mon., May 19	10.30 a.m.	Scala	The Other Love	M-G-M	Barbara Stanwyck
,, ,, 19	10.30 a.m.	Futurist	Strange Voyage	Pathe	Eddie Albert
Tues., ,, 20	10.30 a.m.	Futurist	South of Monterey	Pathe	Gilbert Roland
,, ,, 20	10.30 a.m.	Scala	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.30 a.m.	Futurist	How Green Was My Valley	20th Century-Fox	Walter Pidgeon
,, ,, 21	10.30 a.m.	Scala	Her Sister's Secret...	Pathe	Nancy Coleman
Thur., ,, 22	10.30 a.m.	Scala	I Met a Murderer	Exclusive	James Mason
,, ,, 22	10.30 a.m.	Futurist	Larceny in Her Heart	Pathe	Hugh Beaumont
		BRISTOL.			
Tues., May 20	10.30 a.m.	News Theatre	The Michigan Kid...	G.F.D.	Jon Hall
		CARDIFF.			
Tues. May 20	10.30 a.m.	Capitol	Tarzan and the Huntress	RKO-Radio	Johnny Weissmulle
,, ,, 20	10.30 a,m.	Olympia	Oh Mr. Porter (Reissue)	International	Will Hay
,, ,, 20	11 a.m.	Park Hall	Strange Voyage	Pathe	Eddie Albert
,, ,, 20	10.45 a.m.	Empire	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	11 a.m.	Park Hall	South of Monterey	Pathe	Gilbert Roland
Thur., ,, 22	11 a.m.	Park Hall	Larceny in Her Heart	Pathe	Hugh Beaumont
		GLASGOW.			
Tues., May 20	10.45 a.m.	Green's Playhouse	Oh Mr. Porter (Reissue)	International	Will Hay
,, ,, 20	10.50 a.m.	Cosmo	Strange Voyage	Pathe	Eddie Albert
,, ,, 20	10.45 a.m.	Picture House	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.30 a.m.	La Scala	Tarzan and the Huntress	RKO-Radio	Johnny Weissmulle
,, ,, 21	10.50 a.m.	Cosmo	South of Monterey	Pathe	Gilbert Roland
Thur., ,, 22	10.50 a.m.	La Scala	Her Sister's Secret	Pathe	Nancy Coleman
		LEEDS.			
Tues., May 20	10.45 a.m.	Tower	For the Love of a Queen	A.B.F.D.	Clive Brook
,, ,, 20	10.30 a.m.	Ritz	Strange Voyage	Pathe	Eddie Albert
,, ,, 20	10.45 a.m.	Scala	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.30 a.m.	Scala	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
,, ,, 21	10.30 a.m.	Tatler	Caught in the Draft (Reissue)	Paramount	Bob Hope
,, ,, 21	10.30 a.m.	Ritz	Her Sister's Secret	Pathe	Nancy Coleman
Thur., ,, 22	10.30 a.m.	Tower	I Met a Murderer	Exclusive	James Mason
		LIVERPOOL.			
Tues., May 20	10.30 a.m.	Forum	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
,, ,, 20	10.30 a.m.	Trocadero	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.45 a.m.	Futurist	Caught in the Draft (Reissue)	Paramount	Bob Hope
,, ,, 21	10.45 a.m.	Scala	Strange Voyage	Pathe	Eddie Albert
Thur., ,, 22	10.45 a.m.	Palais de Luxe	South of Monterey	Pathe	Gilbert Roland
		MANCHESTER.			
Tues., May 20	10.30 a.m.	Gaumont	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
,, ,, 20	10.45 a.m.	Oxford Street	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon
,, ,, 20	10.45 a.m.	Gaiety	Bank Holiday Luck	A.B.F.D.	Fred Wynne
,, ,, 20	10.45 a.m.	Deansgate	The Michigan Kid	G.F.D.	Jon Hall
,, ,, 20	10.45 a.m.	Market Street	Strange Voyage	Pathe	Eddie Albert
Wed., ,, 21	10.45 a.m.	Gaiety	For the Love of a Queen (Reissue)	A.B.F.D.	Clive Brook
,, ,, 21	10.45 a.m.	Deansgate	South of Monterey	Pathe	Gilbert Roland
Thur., ,, 22	10.45 a.m.	Gaiety	Her Sister's Secret	Pathe	Nancy Coleman
		NEWCASTLE.			
Tues., May 20	10.30 a.m.	Stoll	Caught in the Draft (Reissue)	Paramount	Bob Hope
,, ,, 20	10.30 a.m.	Pavilion	The Michigan Kid	G.F.D.	John Hall
Wed., ,, 21	10.30 a.m.	Essoldo	Strange Voyage	Pathe	Eddie Albert
Thurs., ,, 22	10.30 a.m.	Essoldo	South of Monterey	Pathe	Gilbert Roland
		NOTTINGHAM.			
Tues., May 20	10.30 a.m.	Carlton	The Earl of Chicago (Reissue)	M-G-M.	Robert Montgomer
,, ,, 20	10.45 a.m.	Elite	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.30 a.m.	Elite	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
,, ,, 21	11 a.m.	Carlton	I Met a Murderer	Exclusive	James Mason
,, ,, 21	10.45 a.m.	Scala	Bank Holiday Luck ; Bull DogBreed	A.B.F.D.	Fred Wynne
Thurs., ,, 22	10.45 a.m.	Scala	For the Love of a Queen (Reissue)	A.B.F.D.	Clive Brook
		SHEFFIELD.			
Tues., May 20	10.30 a.m.	Cinema House	Tarzan and the Huntress	RKO-Radio	Johnny Weissmulle
,, ,, 20	10.30 a.m.	Hippodrome	The Other Love	M-G-M.	Barbara Stanwyck
,, ,, 20	10.40 a.m.	Union St. P.P.	South of Monterey	Pathe	Gilbert Roland
,, ,, 20	10.45 a.m.	Gaumont	The Michigan Kid	G.F.D.	Jon Hall
Wed., ,, 21	10.40 a.m.	Union St. P.P.	Her Sister's Secret	Pathe	Nancy Coleman
Thurs., ,, 22	10.40 a.m.	Union St. P.P.	Larceny in Her Heart	Pathe	Hugh Beaumont

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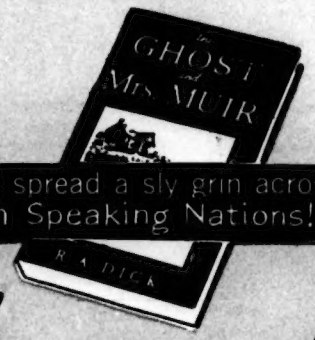

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The Ghost and Mrs. Muir

with EDNA BEST · VANESSA BROWN · ANNA LEE · ROBERT COOTE
NATALIE WOOD · ISOBEL ELSOM · VICTORIA HORNE

Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR

Screen Play by Philip Dunne · From the Novel by R. A. Dick

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